

CREATIVE CRAFTS

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JUNE 1979

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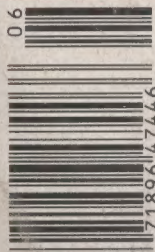
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Dollhouse Rag-a-Muffins



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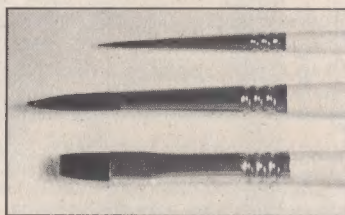
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We first met the darling Rag-A-Muffins on our cover while walking the 7-1/2 miles of booths at the HIA Show in St. Louis. There they were, sitting atop the display at the Char-Lee Originals booth. It was love at first sight, at least on our part. We chatted with their creator, Jan Way, who agreed to let them visit us after the show. They arrived a couple of weeks later and have been comfortably ensconced in our office ever since. We'll miss them when they go home.

We liked the way the dolls looked seated on the chair that Joyce Howard had folk painted for this issue. We weren't quite sure how to share them with you, until Wendie hit upon the idea of miniaturizing them. Miniaturizing full-size crafts is something we want to get into more deeply in CC, and this seemed like a good place to start. In the process of reducing the patterns on our photostat machine we wound up with some ten patterns in graduated sizes. Had time permitted, might have come up with ten dolls, from 2 1/2" to 27"! Anyway, it was fun to see how closely we could stick to the original directions when working in one-twelfth size. (The truth is, we had to compromise a bit.)

Miniaturizing or otherwise changing directions, patterns, colors or what have you is part of the fun of crafts, and one reason why our first name is "Creative." We hope that you will all try adding your personal touch to the projects we present, because only in that way will they be really your own.

This issue of CREATIVE CRAFTS offers many opportunities to try your creative wings. The weaving, flower making, stained glass, braiding and other instructions are, we think, complete and inspiring. May they open new possibilities for ways of bringing hand, mind and imagination into the harmonious cooperation that results in creative crafts.

Sybil

CREATIVE CRAFTS



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cover

Two enchanting visitors from Illinois, the Rag-A-Muffins, created by Jan Way of Char-Lee Originals, share a chair folk painted by Joyce Howard. To see what we did with our Rag-A-Muffin patterns, turn to page 34. Painting designs are on page 24. Cover photo by Wendie Blanchard.

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CRAFT NEWS



items, that you will be seeing as part of the editorial features in upcoming issues of CREATIVE CRAFTS. We've included a few photos from the show on these pages, to give you a preview of some of the crafts you'll be finding in your craft shops before long.



Tole painted three-dimensional figures were to be seen at the Adamsco booth. Adamsco manufactures the figures, which have been painted by Anne Seale.

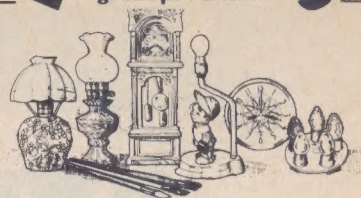
HIA Show Held in St. Louis

The 42nd Annual Hobby Industry of America Trade Show was held this year in St. Louis at the spacious Cervantes Convention Center. With close to 600 exhibitors making this the biggest show ever, those of us who "walked the show" appreciated the openness of the vast exhibit hall, although there were moments when we deplored the 7½ miles of walking required to see everything!

Of the hundreds of exhibitors, most were crafts and/or miniatures. And if anyone claims that crafts aren't as "big" as they used to be, you can't prove it by the beautiful, colorful and diverse displays laid before the buyers in St. Louis in 1979.

There were some new and exciting things, plus some new twists to old

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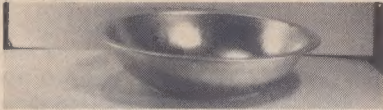
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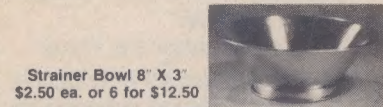
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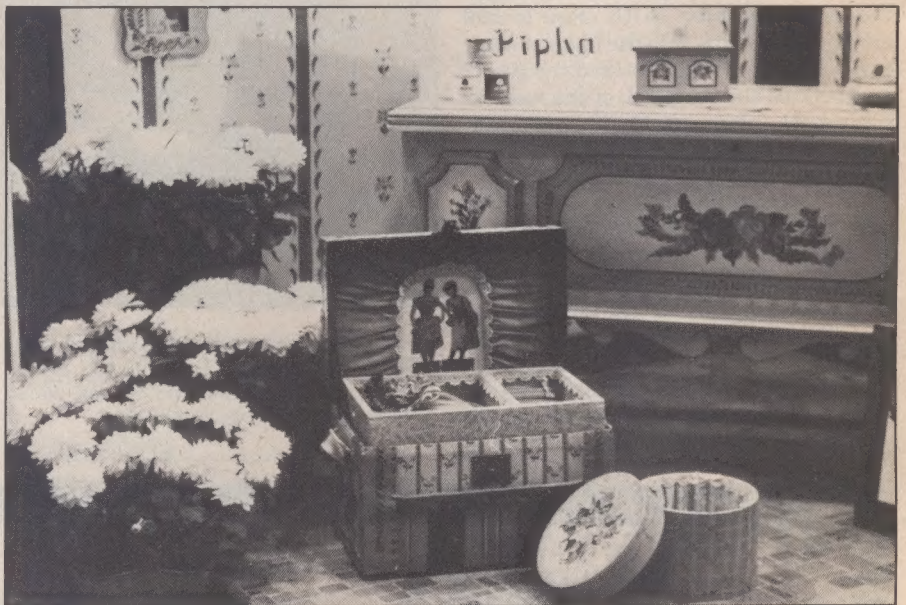
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The Yarn Factory*, Town Center Branch, Box 59, Dept. CC, West Orange, NJ 07052



Macrame is still "in", and in new and different ways, like these appealing puppets made from Calcutta Cord.



Beautiful Bavarian folk painting by Pipka captured attention at the booth of Illinois Bronze Paint Co.



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Selling Your Crafts to the Liturgical Market

There are very few areas to which to sell your crafts as inspiring and as satisfying as the Liturgical Market. However, when craftspeople consider selling crafts to churches or synagogues, they immediately think of such large projects as stained glass windows. Too often, craftspeople working in such other media as fiber, wood, metal, calligraphy, macrame, needlecrafts, etc., overlook this market.

Actually, crafts of all sizes are appropriate, not only for the sanctuary itself, but also for such other areas as Sunday School rooms, meeting rooms, etc. In addition, members of the congregation who wish to present the church with a gift or memorial often would select craft pieces if they themselves or their Pastor, Priest, or Rabbi, or other church officials knew how to put them in touch with craftspeople who are creating such items. Handcrafted items in which churches and synagogues are interested include collection plates, wedding kneelers, wall hangings, altar cloths, incense containers, wine and water vessels, vases, chair and bench covers, banners, Nativity sets, lighting fixtures, Baptismal bowls for fonts, stoles, Seder and Sabbath tablecloths, etc.

To help craftspeople market their crafts to churches and synagogues, *The*

Quality Crafts Market, a Monthly Marketing Service for craftspeople and craft shops, has prepared a set of guidelines. Readers of CREATIVE CRAFTS may obtain a complimentary copy of this booklet by writing to: Arleen M. Landi, Marketing Service Director, *The Quality Crafts Market*, 521 Fifth Avenue, Suite 1700, New York, NY 10017. This offer is being made exclusively to readers of CREATIVE CRAFTS. Please be sure to mention that you read of this offer here.

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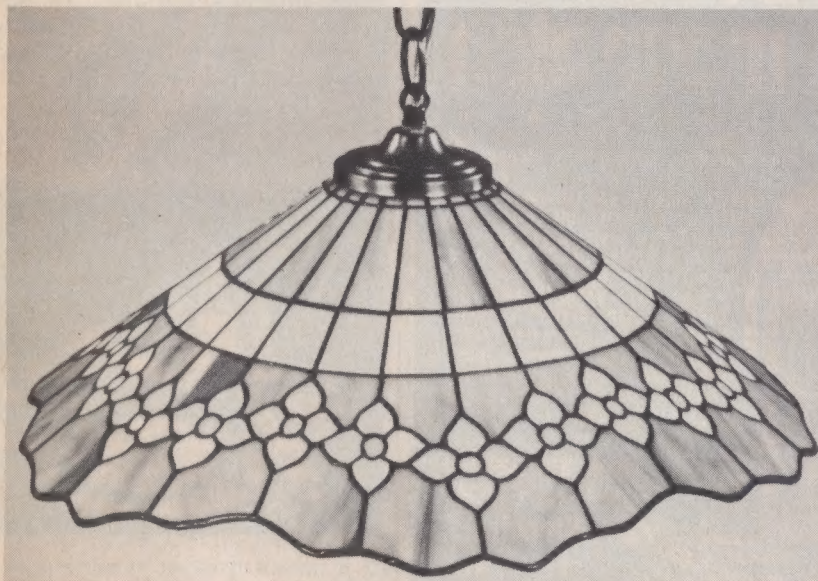
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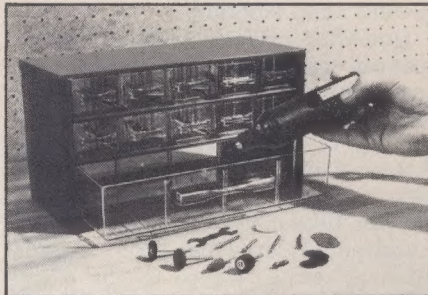
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Rope Craft



A new craft technique has been developed by *Bostik Consumer Division* of USM Corporation, manufacturers of Thermogrip® electric glue guns and hot melt glue. They call this new craft "Rope Craft," and what it is is a method of creating decorative and useful accessories from ordinary 1/4" manila rope and an electric glue gun. The completed items are surprisingly attractive, and

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would be especially suitable for a porch or outdoor dining table. Details on the technique may be obtained by writing Bostik Consumer Division, USM Corporation, 4408 Pottsville, Pike, Reading, Pa. 19605.

Macrame Ideas

New ideas for macramé just never seem to stop coming. We're sure that knotters will be interested in the article on macramé window treatments which will appear in the August issue of CREATIVE CRAFTS. In the meantime, there are some great home decorating ideas in three new booklets from *Maxi-Cord*. There are "Macramé Rugs" and Macramé Placemats," employing an innovative maxi-flat macramé. The third booklet is "Macramé Swings," featuring a baby's swing and a child's swing, both for either outdoor or indoor use. These booklets are available for 50¢ each. Write Great Yarns, Box 7420, Hollywood, Fla. 33021.

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CREATIVE CRAFTS

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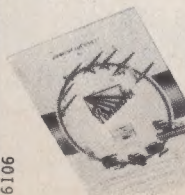
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CC-7 PATTERN FOR STUFFED MOUSE: "MOUSIE." By Charlene Davis Roth. April 1973.

CC-8 PATTERN FOR STUFFED FROG: "FROG." By Charlene Davis Roth. May 1973.

CC-9 PATTERN FOR STUFFED REIN-DEER: "DUDLEY." By Charlene Davis Roth. December 1973.

CC-10 PATTERN FOR STUFFED KANGAROO "LINDA" AND BABY "TONY": By Charlene Davis Roth. August 1974.

CC-12 CZECH FLUTIST. By Kepka H. Belton. CC Christmas Annual 1974.

CC-13 CZECH CHRISTMAS BOOT. By Kepka H. Belton. CC Christmas Annual 1974.

CC-14 MARY MANY-FACE AND PAULA OPOSSUM FAMILY. By Charlene Davis Roth. CC Christmas Annual 1974.

CC-16 VALENTINES. By Kepka H. Belton. February 1975.

CC-17 VELVET SOFA THROW MOTIFS. By Bill Poese. October 1975.

CC-18 MIRANDA MONKEY, by Charlene Davis Roth. December 1975.

CC-19 MR. DEMOCRATIC DONKEY by Charlene David Roth. August 1976.

CC-20 MR. G.O.P. ELEPHANT, by Charlene Davis Roth. October 1976.

CC-21 MANDRAKE MOLE, by Charlene Davis Roth. April 1977.

CC-22 PATCHES AND THE PRINCESS, by Charlene Davis Roth. February 1978.

Directions for patterns are found in the issues of Creative Crafts noted above. Back issues, when available, may be ordered for \$1. each; patterns for \$1.50 each from Creative Crafts, PO Box 700, Newton, NJ 07860.

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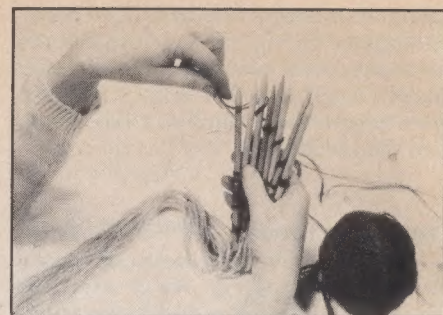
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Another portable and easy weaving method—stick weaving. . . .

With summer approaching it's time to think of ways of creating things that can be taken outdoors and on trips, and that can be worked on in pieces that won't turn unto unwanted lap robes as the project progresses.

For weavers of all ages, Joyce Miller, a Columbus, Ohio mother of six, has invented a rigid heddle loom perfect for hitching to a shady tree. She designed



The Little Loom, invented by an Ohio mother and weaver, is ideal for hitching to a shady tree. . . .



. . . and teaching even very young children the rudiments of weaving.



can be used to create handsome hangings like this backdrop for a crocheted sculpture, by Mary Lou Higgins

the loom to teach weaving, color, texture and design to any age individuals. Kids from seven to seventy do indeed love the Little Loom, but Joyce finds that many experienced weavers use it to make samples. For further information about the loom write to Joyce % I.M.A., Box 20071, Columbus, Ohio 43220. To order the loom and instruction booklet, include \$6 plus 93¢ postage.

Another popular hand weaving method is stick weaving. Buy wooden dowels at your local hardware store, saw them into 8 inch lengths and drill a hole about half an inch from the end. Use sandpaper to smoothe and round the dowel where the hole was rilled, and to bring the other end to a pencil point. The sticks are threaded with yarn to make a warp. The weft is woven over and under the sticks (see photo 3) and pushed down onto the warp as the stick fills. This makes nice thick bands for rugs, hangings, handbags and vests. If you don't feel like making the weaving sticks you can buy them at a Lee Wards Store (the mail order office is at 1200 St. Charles Rd., Elgin, Ill. 60120), or you can try a dandy and very delicate variation, using long, large-eyed embroidery needles.

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"Doctor and Doll"



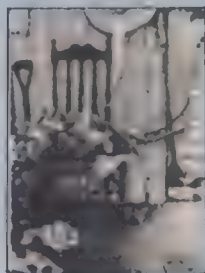
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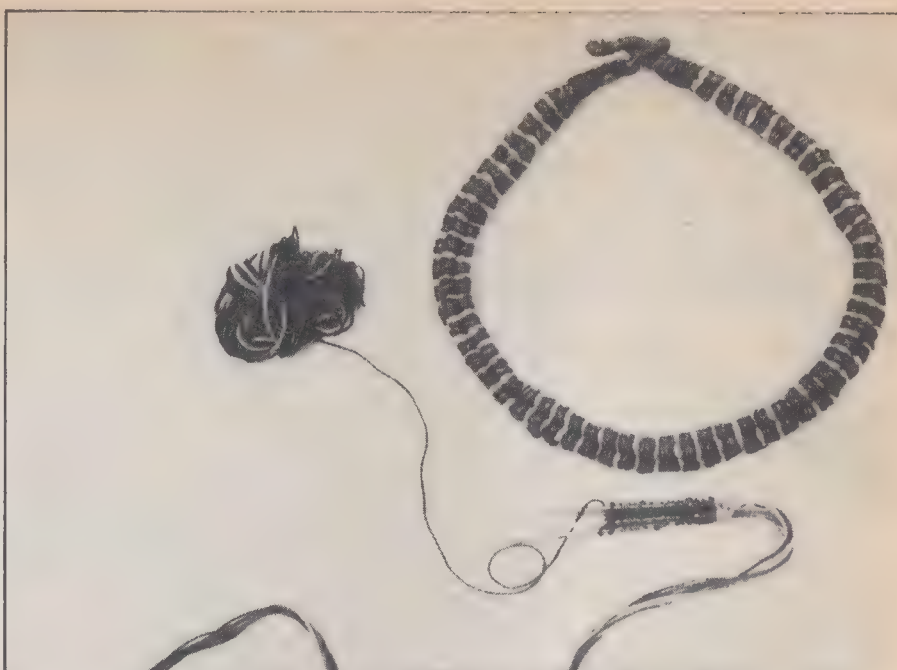
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A delicate and easy variation of stickweaving is to use embroidery needles and fine threads to create narrow bands that can be worked into handsome necklaces

Knitters too can use the strip method to create warm winter garments in summer, without holding warm and bulky materials in hand. Both sweater and coat shown here were created from bands knitted while traveling cross country. The bands were joined with single crochet stitches which create a raised design without sacrificing the natural stretch that gives knitted garments their elasticity and fine fit. The sweater has a crew neck, with all bands (front and back) the same width—14 3-inch strips, two 3-inch neckline strips and four 3-inch waist strips. (This could be adjusted for size, adding a stitch or two to each strip). The coat strips were increased below the armholes to create an A-line shape (from 3 inches at the top to 6 inches at the bottom). The designs were appliqued later. The collar, cuffs, hem band were crocheted onto the finished garment during the cooling fall.

I'd like to end these suggestions for adjusting your fiber interests to the season with a reminder that physical fitness is by no means out of place in a crafts magazine, or particularly so in a seemingly sedentary activity such as fiber crafting. You're certainly unlikely to twist your ankle, or break a leg weaving or spinning, knitting or crocheting or sewing. However, you can get stiff and sore, not to mention fat, if you don't make time for physical exertion. A few minutes of stretching, a half hour's walk or job, will do wonders to avoid weaver's leg cramps and the long-hour crocheter's frequent bursitis complaints. The sunny months ahead are ideal for becoming and staying a fit fiberist!

Have a happy, healthy summer!



Knitters won't lose any of the knit fabric's elasticity if they crochet separately made bands together.



The knitted bands can be shaped to create flattering A-line garments.

CREATIVE CRAFTS

BACK ISSUES

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BACK ISSUES

AUGUST 1971

SPECIAL FEATURES

Pop Picnic • All's Well That Ends Well • Summertime Candles • Fresh Flowers Forever • Puppet Personalities • Natural Wood • Sculpture • Silk Screen • Creative Mailbox • Wonderful Windows

FEBRUARY 1972

SPECIAL FEATURES

Rx for Poverty • Japanese Calligraphy • Fingerpainting • Bargello • Pirate's Chest • Carve Yourself a Hobby • Trapunto Treasures • Something to Crow About • String a Fish (Stringart) • Sugar is Sweet

JUNE 1972

SPECIAL FEATURES

Hillfolk Dolls • China Painting • Papier Mache Caracas Style • Do You Dig Rocks? • Bouffant Bouquets from Fantasy Fur • Shell Carving • Victorian Sabrina Work • Bridal Bells • An Inviting Gift • Make-a-Mold

AUGUST 1972

SPECIAL FEATURES

Symlography • Painted Poetry • The HIAA Show • Linoleum Block Carving & Printing • Candle-iers • Victorian Velvet Work • Woven Wall Hangers • Step or It (Stenciled Stool) • Unique Batik

FEBRUARY 1975

SPECIAL FEATURES

Say It with Calico • Patchwork Quilting • Marketing Crafts, II • Twined Basketry • Featherworking • Spring Bouquet (Paper Flowers) • Gridding (Patterns) • Pennywise Purses • Dip 'n Carve Candles • Dem Bones • Collage Fantasy • Fused Jewelry

JUNE 1975

SPECIAL FEATURES

Scale (Miniatures) • Oriental Rugs (Miniatures) • Sand Art • A Patchwork Footstool • Pussywillow Critters • Treasures from the Swash Line (Driftwood) • A Wing Chair (Miniature) • Shadow Boxes • Art Craft Shows for You • A Bit of the Woods • Light Up (Wiring Dollhouses)

OCTOBER 1975

SPECIAL FEATURES

Bending Brass into Jewelry • Stick Weaving • Tiffany R.F.D. (Stained Glass) • A Touch of Elegance (Victorian Throw) • Lilliputian Landscaping (Miniature) • Litter Critters • Harvest Bouquet • Decorative Dollcraft • Frogs in Action (Home Sculpture) • Now You're Running the Show (Marketing)

APRIL 1976

SPECIAL FEATURES

Shadows of Yesterday (Silhouettes) • Definitely Guilty (Gold Leaf) • Sensuous Leather/Part II • Quilted Batik • Rug Braiding • Indian Jewelry • International Eggery • Mexican Jewels (Bread Dough) • Starting a Crafts Guild (Marketing)

JUNE 1976

SPECIAL FEATURES

Recycled Silver Jewelry • Sensuous Leather/Part III • Wedding Cake Wizardry • Block Printing on Fabric • Pots from Paper • Mail Order Selling (Marketing) • The Spirit of Independence (Centerpiece) • To Weave, To Knot, To Hang a Pot • Sea Treasures (Shellcraft)



AUGUST 1976

SPECIAL FEATURES

Give a Sand Casting Party • Scrapping with Suede • Mr. Democratic Donkey (Stuffed Toy by Roth) • Diamonds are a Crafters Best Friend (Glass) • Yankee Doughdles Dandies (Baker's Clay) • Rags + Plaster = Pretty Pots • Take Your Macrame Outdoors • Can Craft Contest Results • Make Your Own Books

OCTOBER 1976

SPECIAL FEATURES

Should You Sell Through Shops? (Marketing) • Ojos de Dios • Mr. G.O.P. Elephant (Stuffed Toy by Roth) • Coiled Basketry (Fibrecraft) • Braids of Grain (Harvest Symbols) • The Scarecrow and His Friends (Centerpiece) • Sculptured Decoupage • You Too Can Tole (Painting on Tin) • Adapted Brass Rubbings (History Re-created)

DECEMBER 1976

SPECIAL FEATURES

Country Store in Miniature • Christmas in Felt (Wall Hangings) • Button, Button (Jewelry) • Selling on Consignment (Marketing) • Jeweled Batik (Holiday Decorations) • Foiled Again (Antique Cookie Mold Plaques) • Art Nouveau Trapunto • Statice 'n Spice Wreath • Napkin Rings • Weave-a-Trim • Strokes for Luck (Hex Signs)

FEBRUARY 1977

SPECIAL FEATURES

Summer Workshops (Craft Seminars) • Recycling with a Flair (Papier Mache) • Love is Hearts & Flowers (Bouquet) • Cave Paintings (Re-creating History) • Wonderful Wood Fibre (Flowers) • Plant a Sand Art Table • Marty's Batik Faced Dolls • Framing Simplified • Designs for Rain or Shine • Selling Wholesale (Marketing)

JUNE 1977

SPECIAL FEATURES

Pine Needle Basketry • Planter Pets (Sand Casting) • Shell Florals • The Fun of Outdoor Sketching • Rooftop Art (Re-creating History) • Starting Your Craft Shop (Marketing) • Power Wood Carving • Convergence! (Fibrecraft) • Counted Thread Cross Stitch • New Miniature Section: An Artist's Studio • Miniature Hutch Table

AUGUST 1977

SPECIAL FEATURES

Egyptian Applique • Scissorcutting • Beach Glass (Tiffany-style lamp) • Do Your Own Farm (Wood) • A Lasting Impression (Photography) • Veneer Craft • Can We Run A Shop Together? (Marketing) • Stone Clasp-ing Bonsai • Circle Weaving • Lolloping Lou (Marionette) • Mosaics • Pocketbook Vignettes (Miniatures)

OCTOBER 1977

SPECIAL FEATURES

Silk Flowers • Draped Styrofoam® Figures • A Macrame Necklace • Make a Monday Morning Mask • Pyrography (wood Burning) • You, Too, Can China Paint • Opening a Craft Supply Store (Marketing) • Gone to Seed (Nature Crafts) • How to Make a Good Impression (Casting) • Weaving with Wild Materials • That Stained Glass Effect • A Gift to America (Miniature White House)

DECEMBER 1977

SPECIAL FEATURES

Running Your Craft Supply Store (Marketing) • Christmas Ornaments from the Past • Mirror Art • Wooden Toys • Quilted Sleigh • Craft a Felt Gingerbread House • Mounting Wall Hangings and Bell Pulls • Light Up your Doll House for the Holidays • A Victorian Sofa (miniatures)

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The Paper Shortage has put most of these issues in short supply. We will continue to ship back issues until supplies are exhausted, but prompt ordering is recommended.

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Notices should be sent to *Creative Crafts*, P.O. Box 700, Newton, N.J. 07860 four to six months in advance. Due to possible changes in schedule or cancellations, readers are advised to confirm information. Events pertaining exclusively to miniatures are listed elsewhere in this publication.

MAY—MEMPHIS, TN "Memphis in May International Festival," arts events and other festivities celebrating spring. This year there will be special emphasis on the German culture, history and business. Nearly every kind of art form will be represented, including pottery, weaving, wood-working, jewelry, leather crafts and others. For more information contact Marth Ellen Maxwell, Suite 107, Commerce Title Bldg., 12 So. Main St., P.O. Box 3543, Memphis, Tenn. 38103. (901) 525-4611.

MAY 3-4—SHERMAN, TX Grayson County Frontier Village's Ninth Annual Arts & Crafts Show and Sale. Sher-Den Mall, Highway 75 N.

MAY 5-6—ST. LOUIS, MO Spring Market of American Crafts; Convention Center. Open to the general public 10am-6pm.

MAY 3-5—GREENVILLE, SC Arts and Crafts Show at McAlister Square, during regular mall hours. For further information contact Coastal Crafters, Inc., 7737 Nellview Dr., Charleston, SC 29405.

MAY 5-6—BATTLE CREEK, MI 1979 Egg Show, Harper Creek Jr. High School. For information SASE to: Cleone & Jim Miller, Chairmen, Battle Creek Egg Artists Club, 20 Wildrose Lane, Battle Creek Mich. 49017.

MAY 5-6—JAMESTOWN, SC Arts and Crafts Show at the Hell Hole Swamp Festival. For information contact Coastal Crafters, Inc., 7737 Nellview Dr., Charleston, SC 29405.

MAY 10-12—RICHMOND, VA Arts and Crafts Show at the Azalea Mall, during regular mall shopping hours. For further information contact Coastal Crafters, Inc., 7737 Nellview Dr., Charleston, SC 29405.

MAY 12—KEENE, NH 4th Annual Spring Craft & Decorating Show, 10am-5pm, at St. Joseph's School Hall, just off Main St. Free admission. Featuring 35 outstanding New England craftsmen.

MAY 17-20—BEREA, KY The May Fair, the 13th annual event, is the region's first major Spring festival. Over 100 artists and craftsmen. Potters, painters, weavers, quilters, etc. Appalachian music. At Berea College. For information write Garry Barker, Director, Kentucky Guild of Artists and Craftsmen, Box 291, Berea, Ky 40403.

MAY 18-20—WHITE LAKE, NC The First Annual White Lake Water Festival sponsored by the Elizabethtown-White Lake Chamber of Commerce. Special features include Friday night dance, parade, golf tournament, arts and crafts show and sale, Sat. night ball, and more.

MAY 19-20—POUND RIDGE, NY The Pound Ridge Lions Club's 9th Annual Gallery in the Park Art and Craft Festival at the Pound Ridge Town Park, Westchester County. For information write Mr. Thorsten Cook, Upper Shad Rd., Pound Ridge, NY 10576.

MAY 19-20—ROCHESTER, NY 2nd Annual Lilac Festival Egg Show, Holiday Inn Airport, Rochester, N.Y. For details send SASE to Ron Guidone, P.O. Box 4071, Rochester, N.Y.

MAY 20—TALLMADGE, OH The third "Sunday in the Park Arts and Crafts Show" will be held in the Circle. Hours 1-6pm. Rain Date: May 27th. Sponsored by the Tallmadge Historical Society.

MAY 25-27—TIMONIUM, MD 2nd Annual Spring Crafts Festival at the Maryland State Fairgrounds, featuring 200 professional artists and craftspeople. For details send full-size SASE to: Ms. Deann Verdier, Director, Sugarloaf Mountain Works, Inc., P.O. Box 319, Poolesville, Md. 20837.

MAY 26-27—WESTPORT, CT The Thirtieth Annual Westport Handcrafts Fair at Coleytown Jr. High School, North Ave., rain or shine. For further information call Fair Chairman, Bobbie Schneider, 203-259-8744.

MAY 26-27—CANAAN, NH Canaan's 5th Music & Crafts Festival, on the "Green," Canaan Street by the Lake. Crafts presented by more than 50 craftsmen, 10am-5pm. Refreshments & treats. To benefit the Canaan Meeting House Restoration Fund.

MAY 26-28—GRAY, TN The Appalachian Trade Festival, sponsored by Kiwanis Club of Kingsport, P.O. Box 1406, Kingsport, Tenn. 37662. 615-246-4500 At the Appalachian Fairgrounds.

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MAY 30-JUNE 3—FREDERICK, MD 4th Annual Frederick Craft Fair, at Frederick Fairground. Wholesale/retail. For details write: National Crafts Ltd., Gapland, Md. 21736.

JUNE 2-3—ONEONTA, NY Doll City Doll Show, for the benefit of the American Cancer Society. Holiday Inn. Admission \$1.50. Hours: Sat. 11am-8pm; Sun. 10am-5pm. For more information write or call: The Doll Artisan Guild, 35 Main St., Oneonta, NY 13820. 607-432-4977.

JUNE 9-10—DALLAS, TX Eggsibit Southwest, Northpark Inn. Seminars before and after the show. Send SASE to Jane Crawley, House of Rachel, P.O. Box 38406, Dallas, Tex. 75238.

JUNE 9-10—IDER, AL 3rd Annual Good Old Summertime Arts & Crafts Show at Thunder Canyon Campground. 10am-6pm. For information write: Kitty Jones, Thunder Canyon Campground, P.O. Box 122, Ider, Ala. 35981.

JUNE 14-17—NEW YORK, NY International Craft Show at the New York Coliseum. From Noon to 8pm Thurs. thru Sat., and Noon to 6pm on Sun. The only event of its kind, sponsored by New York State Craftsmen, Inc. Admission \$3.00. For further information contact New York State Craftsmen, Inc., 27 W. 53rd St., New York, N.Y. 10019.

JUNE 16-17—PORTLAND, OR First Egg Show of its kind in this area at Ramada Inn at the Airport, 7101 N.E. 82nd. The Egg Artists of Oregon. Write Pat Collins, Sec'y, 3830 S.E. 180th Pl., Portland, Ore. 07236.

JUNE 15-JULY 8—ATHENS, OH Quilts National '79, sponsored by Hocking Valley Arts Council and the Dairy Barn: Southeastern Ohio Cultural Arts Center. For information send long SASE to Quilts National '79, P.O. Box 280, Athens, Oh. 45701.

JUNE 15-17—WRIGHTSTOWN, PA The Bucks County Guild of Craftsmen's Spring Craft Fair and Sale. Hours: Fri. & Sat. 10am-9pm; Sun. noon-6pm. Held indoors, 75 guild members participating, many demonstrating. At Middletown Grange Fairgrounds, Penns Park Rd., west of Route 413, Wrightstown, Pa.

JUNE 22-24—MILWAUKEE, WI 17th annual Lakefront Festival of Arts, considered one of the nation's finest professional outdoor art shows, co-sponsored by the Friends of Art of the Milwaukee Art Center and First Wisconsin Banks. Hours: Fri. noon-8pm; Sat. and Sun. 10am-6pm.

JUNE 22-24—RHINEBECK, NY Northeast Craft Fair, Dutchess County Fairgrounds. 10am-6pm. Sponsored by American Craft Enterprises, Inc., a subsidiary of the American Crafts Council.

JUNE 22-29—GREENBELT, MD 10th annual Quilt Show sponsored by the National Quilting Assoc., Inc. From 10am-6pm Sun.

thru Thurs., and from noon to 8pm Fri., June 22, and from 10am-8pm Sat., June 23. Hours on closing day from 10am-5pm. Admission \$1.50. At the Greenbelt Jr. High School gymnasium, Greenbelt and Edmonston Rds., off Interstate 495 Exit #28.

JUNE 30-JULY 1—HURON BEACH, OCQUEOC, MI The Dancing Hippopotamus will hold its 9th annual Arts and Crafts Festival at the Bearinger Township Hall (on Route 646 in Presque Isle County, 5 mi. inland from US 23, halfway between Rogers City and Cheboygan). Admission free. 10am-6pm. Contact Lilien Foster, Box 133, Ocqueoc, Mi. 49763.

JUNE 30-JULY 4—CEDAR LAKES, WV 1979 Mountain State Art and Craft Fair at Cedar Lakes, near Ripley.

JUNE 30-JULY 4—GREAT MILLS, MD Craftworks '79 10am-5pm. 4th Annual Summer Fair, Craft Show and Sale, Cecil's General Store, Indian Bridge Rd. just off Rt. 5, 9 miles so. of Leonardtown. 301-994-1510. Owned by the St. Mary's County Historical Society and managed by the Crafts Guild of St. Mary's County, P.O. Box 173, Great Mills, Md. 20634.

JUNE 30-OCT. 1—GREAT MILLS, MD The Old Mill Arts and Crafts Show and Sale. Local handmade crafts and art. Watch craftsmen at work in a rustic colonial atmosphere. Open Thurs.-Sun. 11am-5pm. The Old Mill, Indian Bridge Rd., just off Rt. 5, 9 miles so. of Leonardtown. Owned by the St. Mary's County History Assoc., Inc., P.O. Box 392, Lexington Park, Md. 20653.

JUNE 30-JULY 4—JONESBORO, TN 8th Annual "Jonesborough Days" Invitational Arts & Crafts Festival. Tennessee's oldest town celebrates its 200th birthday. Original and handmade crafts.

JULY 1-8—WONDERING WOODS, KY Annual Village Craft Festival in the Village of Wondering Woods, adjacent to the main entrance to Mammoth Cave National Park, at the jct. of Hwys. 70 & 225, just a few miles off I-65 at exit 53, Cave City or Park City. Hours 9am-6pm.

JULY 4—MILLEDGEVILLE, GA Greater Milledgeville Arts and Crafts Festival to be held in Historic Milledgeville at the Milledgeville-Baldwin County Community Center.

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JULY 7-8—COCONUT GROVE, FL The Fourth Annual Handicraft Fair. Dinner Key Auditorium. For information write Handicraft Fair, P.O. Box 4039, Miami Lakes, Fla. 33014.

JULY 5-7—PALO ALTO, CA The Santa Clara Valley Quilt Association's Quilt Symposium '79, at Rick's Hyatt House. For information send long SASE to Isabelle Long, 159 Carlisle Way, Sunnyvale, Calif. 94087.

JULY 10-14—ASHEVILLE, NC Southern Highland Handicraft Guild Fair, Civic Center.

JULY 15-17—SALINA, KS The 14th annual meeting of the International Guild of Candle Artisans at the Holiday Inn Motel, 453 S. Broadway. For information about the Guild write Ms. Ida Novak, 1314 Grand Ave., Ellsworth, Kan. 67439.

JULY 13-15—DANBURY, CT The Fifth Annual Great Danbury State Arts & Craft Fair, at the Danbury State Fairgrounds off Exit 3 of I-84 at the jct. of US Routes 6&7. Hours: Fri. noon-6pm; Sat. & Sun. 10am-6pm. Admission \$1.50; children under 12 50¢. For information write Jack Stetson, Danbury Fair, Inc., 130 White St., Danbury, Conn. 06810.

miniature events

Events pertaining exclusively to miniatures are listed in this column. Be sure to see our regular Craft Events column elsewhere in this magazine for craft shows and fairs of interest to the general craftsman. If you have a listing for either of our events columns, please send it to Creative Crafts, Events, P.O. Box 700, Newton, N.J. 07860. There is no charge for these listings. Please allow at least a four month lead time. Due to possible changes in schedule or cancellations, readers are advised to confirm information. Listings in this column will also appear in the quarterly publication, THE MINIATURE MAGAZINE.

MAY 3-5—CHERRY HILL, NJ Third Annual Doll, Dollhouse, Miniature and Toy Show at the Cherry Hill Mall. 10am-9:30pm. For information call Dianne Mueller at 609-663-9004.

MAY 5—SYRACUSE, NY Fourth Miniature and Dollhouse Show & Sale, sponsored by the Syracuse Area Miniature Enthusiasts. Art & Home Center, New York State Fairgrounds. 10-6. Admission \$1.00.

MAY 5-6—GREENWICH, CT Second Annual Small Wonders Show, an antique doll, dollhouse and miniatures exhibit, at the Parkway School on Lower Cross Rd. Hours 10-4. For information write Small Wonders, Mrs. Cecilia Farrell, Paddock Rd., Greenwich, Conn. 06830.

MAY 6—WILLOW GROVE, PA. Philadelphia Miniaturia Exhibit & Sales for 1979 at the George Washington Motor Lodge Convention Hall, U.S. 611 Penna. Tpke. Exit 27 (10 min. off N.J. Tpke, Exit 6). Admission \$2.50 adults, children \$1.50. Carolyn Sunstein, Show Coordinator, P.O. Box 26734, Elkins Park, Pa. 19117.

MAY 10—CHATHAM, NJ Fourth Annual Doll House, Dolls, Toys & Miniature Show & Sale, for the benefit of the Rotary Club of Chatham charity fund. Corpus Christi Church, 10-9. Admission \$2.00. Send SASE for information to: Questover Cottage Miniatures, Elsie M. and William T. Browne, Mgrs., 121 Hillside Ave., Chatham, N.J. 07928. 201-635-9221.

MAY 10-13—MIAMI, FL Doll and Dollhouse Show, Dadeland Mall. Denise Fisher, Dadeland Merchants Association, Inc., 7535 Dadeland Mall, Miami, Fla. 33156.

MAY 12—CHAGRIN FALLS, OH Fifth Annual Doll & Miniature Sale at the Town Hall, Main St. Admission \$1.00.

MAY 12—WHITE PLAINS, NY The Miniature Makers' Society Encore '79 Miniatures and Dollhouses Show & Sale, Westchester County Center, 10-5. For information and a list of dealers, send SASE to Jane Haskell, 31 Evergreen Rd., Northford, Ct. 06472.

MAY 12—WAYNESBORO, VA Waynesboro's First Annual Miniature Show, 9am-

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4pm at Main St. Methodist Church Fellowship Hall, 601 W. Main St. Admission 50¢. For information call or write Diane W. Zimmer, Rt. 1, Box 481, Waynesboro, Va. 22980. 703-942-7346.

MAY 13—ALLENTOWN, PA Miniature Show and Sale, George Washington Motor Lodge, U.S. Rt. 22 and 7th St. Exit, Whitehall. For information: Lehigh Valley Child Care, 1268 No. Irving St., Allentown, Pa. 18017. 10am-6pm.

MAY 18-20—ROSEMONT, IL Wonderful World of Miniatures, Sheraton-O'Hare Motor Hotel, 6810 N. Mannheim Rd. Fri. 8am-12pm wholesale only; Sat. sales 10am-10pm; Sun. sales 10am-6pm. Adults \$3.00, children under 12, \$1.50. No children under 7, please. For information: Marlene Mayer, 2640 Golf Rd., Glenview, Ill. 60025. 312-724-8280.

MAY 18-20—MEMPHIS, TN TWIGS of Le Bonheur Children's Hospital and Yesteryear present "All Things Small and Beautiful," 1st Annual Le Bonheur Miniature and Doll Show at the Holiday Inn, Central Gardens. Fri. preview party 7pm-10pm, admission \$7.50. Sat. 10am-6pm; Sun. noon-5pm. Admission \$1.50 adults, 75¢ children. For information contact Kaye Kerns, 7691 Hwy 72, Memphis, TN 38138.

MAY 19—BRIDGETON, NJ Dollhouses & Miniatures Show & Sale, Woodland Country Day School, Jericho Rd. For information: 609-935-2992.

MAY 26—HARPERS FERRY, WV The First Harpers Ferry Miniatures Show at the New Cliffside Convention Center. Sat. 9am-5pm. Sponsored by the Women's Club of Harpers Ferry. For information contact Mrs. Harriet Cavallaro, Starlight Dolls, P.O. Box 423, Bolwar-Harpers Ferry, W. Va. 25426.

JUNE 2—ELLINGTON, CT Dollhouse Show and Sale, 9:30am-4:30pm at Church of St. Luke. From Rt. I-91 take exit 45 and follow Rt. 140 to Ellington center. Admission \$1.50. Benefit show. For information write Colonial Pine Miniatures, 416 Whitney Ave., Hamden, Ct. 06518.

JUNE 2-3—ONEONTA, NY Doll City Doll Show, Holiday Inn. Sat. 11am-8pm; Sun. 10am-5pm. For American Cancer Society benefit. Doll Artisan Guild, 35 Main St., Oneonta, NY 13820.

JUNE 8-10—ASHLAND, VA 6th Annual "Miniaturists Back to College" sponsored by Virginia Miniature Enthusiasts at Randolph-Macon College. Outstanding speakers, programs, workshops, select dealers, unusual exhibits. \$90.00 (no deposits) all included. Limited reservations. None accepted after May 1, 1979. Contact Larry Garnett, 2431 Kenmore Rd., Richmond, Va. 23228. Exhibit and sales room open to public Saturday, June 9, 1-4pm.

JUNE 9—MADISON, WI Second Annual Mini Mart, Dane County Exposition Center in the newly remodeled Forum Building, Room 1 (formerly known as the Youth Building). Hours 11am-6pm. For further information contact Cheryl Lehmann, Producers, 3509

Portage Ave., Madison, Wis. 53704. 608-241-9231.

JUNE 9-10—SMITHVILLE, NJ Seashore Doll and Miniature Show and Sale at Quail Hill Barn which is part of Smithville Inn in the Historic Towne of Smithville. (From Atlantic City, 9 mi. on Route 30 to Route 9 north). Sat. 11am-7pm; Sun. 11am-5pm. Free parking, 40 exhibitors. Admission \$1.50, Children free when accompanied by adults. Contact Seashore Doll & Miniature, % Studio Imports, 2 N. Osborne Ave., Margate, N.J. 08402. For information call 609-345-9177.

JUNE 10—DANBURY, CT The first annual Doll House and Miniature Show presented by Candlewood Collectors Club for miniaturists. Danbury War Memorial. 10am-6pm. Donation \$2.00, children under 12 not admitted. Benefit American Cancer Society, Danbury Unit. Exit 5 I-84, go south on Main to South St. (Rogers Park).

JUNE 23-24—SANTA FE, NM Southwest Miniature Exposition, La Fonda Hotel, 10am-6pm. Workshops in miniature making Friday, June 22. For further information send SASE to Mini Mundus, 970 Lexington Ave., New York, N.Y. 10021, or Dorothy Shaw, 1917 Fort Union Dr., Santa Fe, NM 87501. Admission: \$3.00.

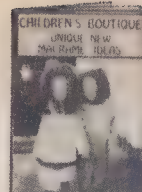
AUG. 2-5—BOSTON, MA National Association of Miniature Enthusiasts Houseparty, 57 Park Plaza, Howard Johnson's, 200 Stuart St. By advance registration only to Jan Burton, 92 Turner St., Quincy, Ma. 02169.

JUNE 3—TOLEDO, OH T.A.M.E. Miniature & Doll Show & Sale, Crosby Garden, 5403 Elmer Dr. Admission \$1.00 for adults and 50¢ children accompanied by an adult. Food available. For entry information write or call Peg Busch, 2710 McCord, Toledo, Oh. 43615. 419-841-7536.

JUNE 17-19—PACIFIC PALISADES, CA Dollhouse exhibit and sale at the Community United Methodist Church. Hours 11am-4pm. Sponsored by the Angels for Autistic Children.



Mrs. William McHenry, owner of Yesteryear, left, and Mrs. Eugene Cashman, Jr., Chairman for the First Annual Le Bonheur Miniature and Doll Show to be held in Memphis May 18-20, are shown with some samplings from the show.



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THE CRAFTS SPOTLIGHT

by Barbara Brabec

This month my spotlight is on Lynne Paddock, an energetic macramé designer, teacher and writer from Franklin, New Jersey. Lynne's motto is "Nothing ventured, nothing gained," and it seems to be the key to her success in crafts.

Lynne got involved in macramé in 1975 when she found herself "stuck" at home with an infant and a toddler. Needing something to stimulate her mind, she visited the library and came home with every book they had on macramé. "I taught myself methodically, taking it one step at a time," she told me, "and within a few months I was designing and giving lessons."

Lynne had taught school before her children were born, so teaching macramé came naturally to her. But she had not done the other things that were soon to follow in her macramé career, and perhaps Lynne's story will encourage you to do a little "venturing" yourself. Who knows what you might gain?

Having learned macramé, Lynne decided to sell her work—in her own home gift shop. She began by "picking the brains" of friends who were lawyers, accountants and merchants. She also attended small business seminars, sent for literature from the Small Business Association, and read several books from the library. Then she enclosed her front porch, lined up 15 craft consignors, and opened her shop. She now had a showcase for her macramé creations and a place in which to give lessons. Her shop was also helping a number of friends who needed a sales outlet for their work. Was this a successful venture for Lynne?

"Big profits were never a motive," she says. "My first year was 'profitable' since I didn't pay rent, extra phone, babysitter fees, etc. I knew I would never get rich from my venture, but I enjoyed it. Life is too short to be devoted to the almighty dollar."

When customers began to tell Lynne that they "couldn't find her" or "didn't

want to bother her at home," she decided it was time to open a regular retail shop, and she was lucky to find space about a mile from home. After a few months, however, Lynne learned what so many other craft shop owners have learned: that overhead expenses are difficult to cope with. "I had faithful customers," she says, "and everyone loved the merchandise, but my expenses were killing me. The only one who made money that year was my babysitter." After 15 months in business, Lynne decided to close the shop and reopen her home shop, reasoning that if she was good enough, people would find her there.

Another venture, something gained. Lynne's experience as a retailer taught her a lot, and it also made her known in her community. Shortly after she closed her shop, a local fabric shop approached her with a proposition: Would she like to set up a macramé and weaving department for them, run it, and give lessons? You bet! Lynne's special gain from this experience was an involvement with weaving. "It's my newly adopted love," she says. "It's such a good companion to macramé that I couldn't resist it."

Lynne still has her part-time job at the fabric shop, as well as her home studio where she now writes, designs, sells macramé and supplies, and teaches a growing number of students. "In the last four years," she says, "I have taught well over 600 people how to macramé, and I've enjoyed it tremendously."

One of her best students is her six-year-old daughter, Allison, who has been doing macramé since the age of 4. "She's the only kid in town who refers to her shoe laces as 'cords,'" says Lynne. "Although she has a hard time remembering the names of the knots, she can certainly remember how to do them."

In order to make sure that her former students didn't forget her, Lynne started a newsletter called "Knotty Knews." It contains macramé and weaving tips, along with information about the supplies she offers for sale. "I enjoy writing, and it's my nature to be helpful," says Lynne. "I've made numerous friends through this whole experience, and this is one way to keep in touch with them."

Friends. That's the best thing Lynne has gained from her various ventures.

In addition to teaching and writing, Lynne also sells her designs, many of which have been sold to the DuPont Company. It's unusual for an unknown designer to sell to a large company like this, so I asked her how it all came about. "The DuPont Vexar salesman for New England lived a few miles from here," she said, "and he read an article about me in the local paper. He called and asked me to make an owl, using their product." Lynne thought she was making the owl just for the salesman, but he sent it to the head of the Vexar

division in Delaware who loved it so much he asked Lynne to create additional pieces. She worked free lance for a year and even got to go to Philadelphia to demonstrate macramé for the Delaware Valley Hobby Industry Association convention. "I felt like such a celebrity that weekend," she recalls.

Just look what Lynne gained from a newspaper article in her home town. She knows that a little bit of publicity can go a long way, and she tries to get as much of it as possible. One way she does this is to enter contests—and win. "The winners always get free publicity," she says. And she should know. She's never entered a contest where she didn't win something.

"But how do you win all the time?" I asked. "I always enter items that are in good taste and in pleasing colors," she said. "The item should be finished on the back, and unique enough to make people want to look close, but not so different that it causes them to ask 'What is it?'. Original work always causes more interest, of course."

Lynne's other craft ambitions? "I think I'd like to work for a craft publication, but I never want to be far from 'doing my own thing.' Teaching is a positive experience for me, and I plan to continue. I want people to know that there is so much more to macramé than plant hangers!"

P.S. Lynne got free publicity in this column because she took the time to write to me about her accomplishments. If you'd like to see your name in print, why don't you write to me, too? My address is P.O. Box 398, Libertyville, Ill. 60048.

LOOKING AHEAD . . .
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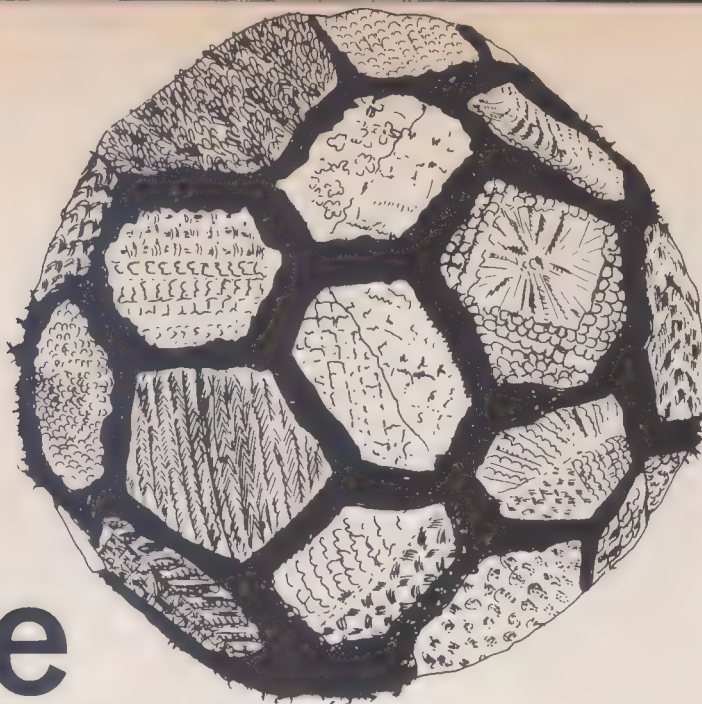
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This is the Fifth Lesson in a series of six.

The CREATIVE CRAFTS Solid Sampler

Now you're stitching up a storm. Next issue we'll tell how to assemble your three-dimensional sampler.

Robbie and Tony Fanning

As you already know because you've been working like a bee since October 1978, the *Creative Crafts' Solid Sampler* is a needlepoint sampler with a difference. Like any other sampler, it gives you the opportunity to learn or review needlepoint stitches ranging from simple to advanced, and it is worked flat. Unlike others, this sampler becomes a solid (8" diameter) ball when you finish stitching it. You can stuff it

and handle it and turn it and crush it to your face if you're so inclined.

The sampler is worked in three colors of yarn—red, black, and white. There are twelve faces, each identical in pattern, but each worked with three different stitches. Each of the next two issues of *CREATIVE CRAFTS* will give detailed instructions and diagrams for six new stitches. Next time, Lesson #6 will give construction details on how to sew together the twelve stitched faces to form the Solid Sampler.

How to Read the Stitch Diagrams

- 1) An arrow pointing up at the number 1 means you bring the needle from the underside of the canvas up to the top-side. This is where you start the first stitch after the waste knot.
- 2) Even numbers (2,4,6,8,10,etc.) mean that the needle is passing from top-side to underside.
- 3) Arrows curving in half-circles mean: rotate the canvas 180° to start the next row of stitches.
- 4) Striped stitches are compensating stitches, used to fill areas into which a complete stitch will not fit.

5) The small inset picture of a whole Solid Sampler face shows you how to hold the canvas when you start stitching (sometimes it is more convenient to start a given stitch at one corner than another, or to stitch vertically rather than horizontally).

6) Fig. A shows a "thread intersection" on the canvas.

The instructions accompanying each stitch diagram will clarify these general rules.

The stitches for Faces 9 and 10 of the Solid Sampler are:

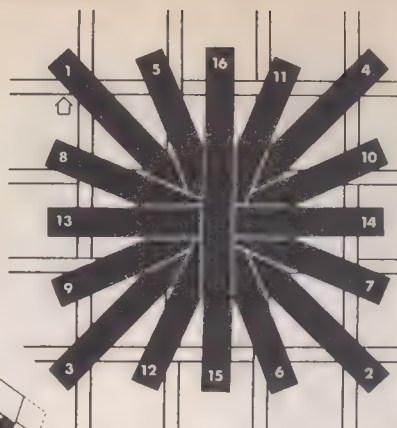
	RED	BLACK	WHITE
Face 9	Double Leviathan and Mosaic*	Tent*	Sheaf
Face 10	Cut Turkey Work*	Split Gobelín	Algerian Eye

* You worked so hard last issue that you've earned a rest. The starred stitches are ones you already know from previous lessons.

How are you doing so far? Do you take your Solid Sampler with you to meetings, to appointments, to swim meets, soccer matches, concerts? Are your neighbors impressed? Wait till they see it finished!

"If you'd like to spend more time on crafts, but you're having trouble finding time, Robbie and Tony Fanning's latest book should help: Get it All Done and Still Be Human/A Personal Time-Management Workshop (Chilton Book Company, \$9.95). The book is available from your local bookstore or autographed by the authors from Fibar Designs, PO Box 2634C, Menlo Park, CA 94025 (California residents add 60¢ tax).

Fig. A Thread Intersection



**Double Leviathan
Face 9 (red yarn)**



Double Leviathan

(red yarn—one strand, Persian)

First row: Count the number of horizontal threads between the point of the red pentagon and its base. Divide by two and count down from the point to the center. Mark with a pin. Now count up two horizontal threads and over to the left two vertical threads—and come out at 1. Make a giant cross by swinging down four thread intersections to the right to 2 and up at 3 to 4 (study stitch diagram). Continue to make crosses, following the diagram.

Note: There is enough space to make several more Double Leviathans around the central one, if you wish. Otherwise fill in the rest of the red area with Mosaics.

Best uses: Double Leviathan can be made over any even number of threads. If the area to be covered is large enough, the scale can be varied—one large one over, say, 16 threads next to a cluster of crosses made over 8 with some small ones like this diagrammed one over 4.

Mosaic

(red yarn—two strands, Persian)

First row: Starting at the base of the red pentagon and working right to left, the first stitch is a simple Tent stitch over one thread intersection. The second stitch is an elongated Tent stitch, worked to the left of the first stitch, over two thread intersections, and ending directly above the first stitch. The last stitch movement of the Mosaic stitch is another Tent stitch, worked over the thread intersection above the second stitch (see stitch diagram). You've now formed a little box of stitches. Continue across the bottom of the pentagon.

Second row: Rotate the canvas 180°.



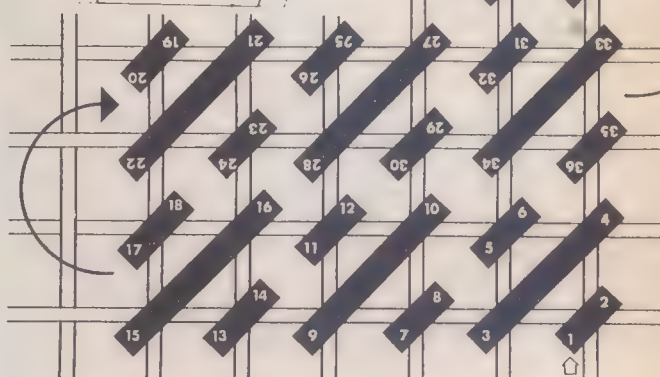
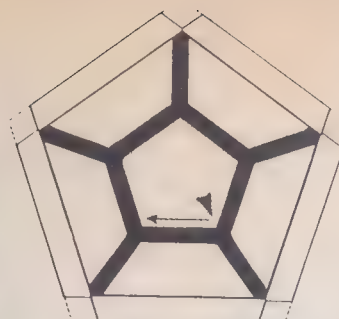
Repeat Row One, starting two horizontal threads below. Be sure to line up the Mosaic boxes with those in Row One. Continue working across the row, rotating the canvas 180° for each additional row. Work up one side of the Double Leviathan and across the top of the red pentagon. Then go back and fill in the remaining side. (If you are a perfectionist, the Mosaic boxes of all red areas should line up. Hold the edge of this page of your CREATIVE CRAFTS vertically along the edge of a Mosaic box and check to see if the little boxes line up. We aren't perfectionists ourselves.)

Compensating stitches: Work as much of the Mosaic stitch as possible, and then fill in odd gaps with Tent stitch.

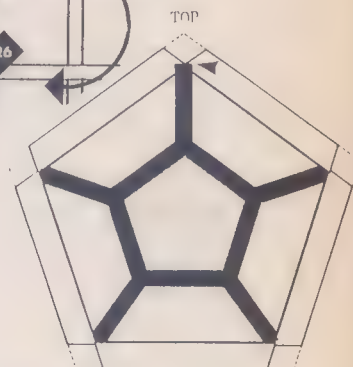
Best uses: This is a pleasant stitch to work and gives the effect of little boxes piled up together. You can play with color, alternating rows of color or even boxes of color (use two needles threaded with different colors.) Mosaic can be worked in diagonal rows for a different color effect, but use a frame as diagonal stitches tend to distort the canvas.

Tent Stitch

**Mosaic Stitch
Face 9 (red yarn)**



**Tent Stitch
Face 9 (black yarn)**



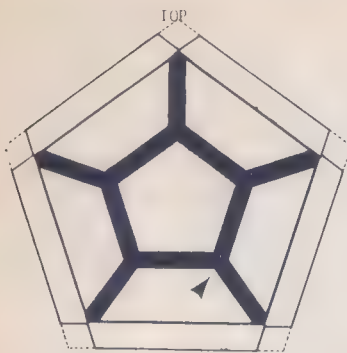
(black yarn—two strands, Persian)

First row: Work right to left, covering the intersection of one vertical thread and one horizontal thread and starting in the seam allowance above the top of the upright black spoke (which is above the top point of the inner red pentagon). When you're all done with the sampler and the faces are sewn together, this black spoke will appear pointed, but you actually stitch it straight across at the top. Be sure not to pull the yarn too tightly with each stitch.

Second row: Rotate the canvas and stitch as in the first row.

Compensating stitches: There are none. Either you stitch or you don't stitch. *Note:* All rows of black Tent stitch slant in the same direction, and all the rows of stitches are parallel. Don't try to change the direction of the rows—they should all be parallel to the base of the penta-

Sheaf Stitch Face 9 (white yarn)



gon. Fill in the areas of black as if you were coloring with a black crayon—work down one side of the pentagon and out the spokes. Then go back and color in a new area.

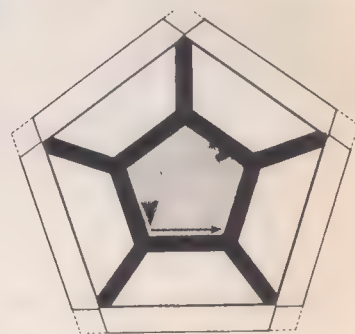
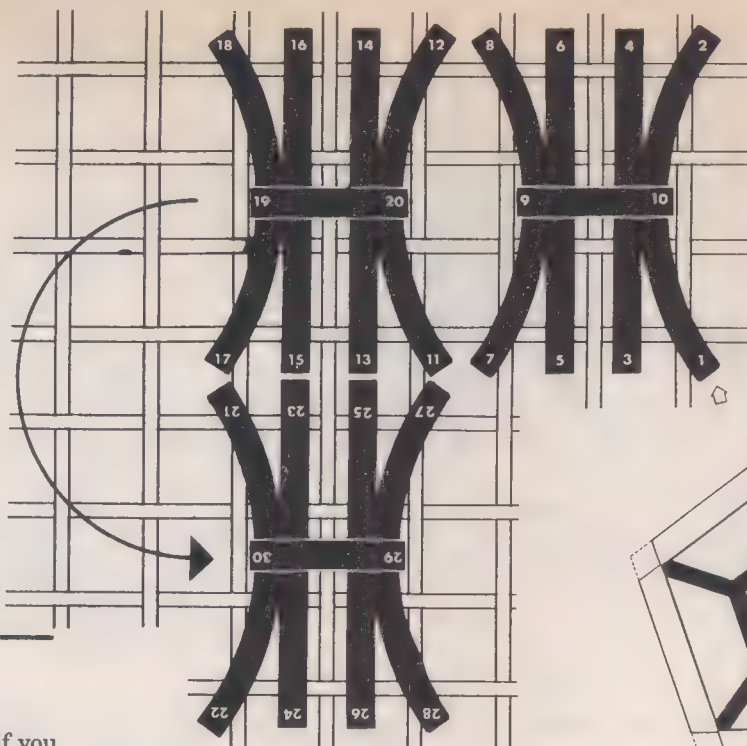
Best uses: Tent stitch is one of canvas work's oldest stitches and if you are familiar with sewing or embroidery, you will recognize it as merely a slanted back stitch. It should not be used on large background areas in your own work because it distorts the canvas, since all the yarn tension is in the same direction. (Instead learn basketweave, which although easy to work is not shown here—ask your yarn store owner for lessons or look in a good needlepoint book.) Use Tent stitch in small areas or to surround areas of texture, such as the slightly raised Cross stitch of the center red pentagon.

Sheaf

(white yarn—three strands, Persian)

First row: Technically you should start this row with a compensating stitch, but this is confusing when you're learning. So start the first Sheaf stitch four horizontal threads directly below where the inner side of the right black leg hits the black area (see diagram). Coming out at 1, go up over four horizontal threads. Take four stitches like this, which is just like regular old Upright Gobelin. But then you get fancy by tying down the Upright Gobelin stitches with a Back stitch in the middle (see 9-10 on the stitch diagram). Don't pull too tight or you'll expose the canvas threads. Continue on across the row. If you're feeling very daring, read about compensating stitches now and put them in while you go. If not, wait until you've finished all the white areas before doing the odd-sized stitches.

Second row: Rotate the canvas 180°.



Start at the bottom and work up for four Upright Gobelin stitches before tying it down. Be sure this Sheaf stitch is lined up with those in the previous row. Continue stitching in this manner.

Note: As with other white areas, you will need to work into the seam allowances. Use a plain Upright Gobelin over four horizontal threads (no need to do extra work by tying it down).

Compensating stitches: Fill in the odd-sized areas with as much of an Upright Gobelin as you can manage. If there are at least two compensating stitches side-by-side, tie them down with an abbreviated Back stitch.

Best uses: The Sheaf stitch lends a strong texture to your work. To show it off best, contrast it with low texture stitches (that's why we used Tent in the black area). Sometimes you may want to pull the Back stitch extra-tight and work a tiny Upright Gobelin in the area exposed—a second color here is a pleasant surprise.

Cut Turkey Stitch

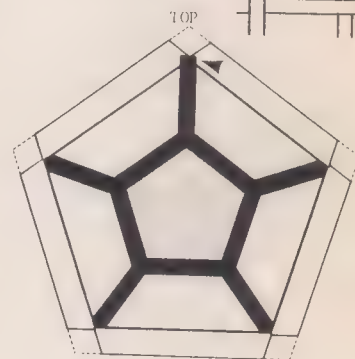
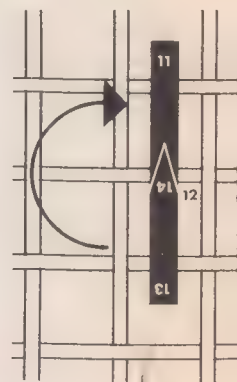
(red yarn—one strand, Persian)

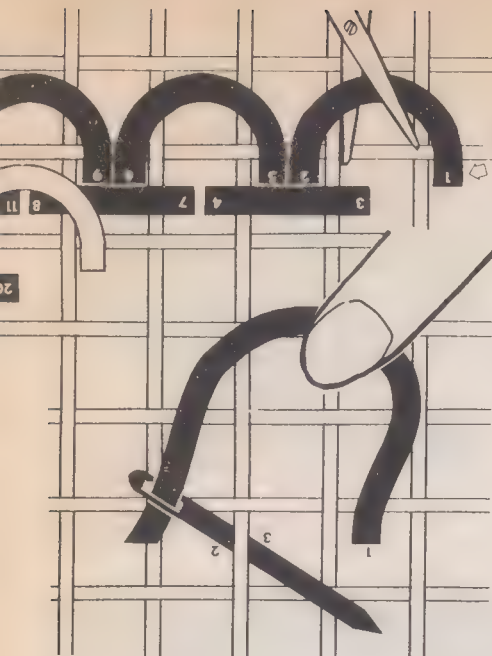
First row: At the lower left side of the red pentagon, bring the needle out at 1. Skip two vertical threads and go in at 2, holding your left thumb on the yarn so that it forms a small loop. Swing the needle up at 3 as shown. Then skip two vertical threads and go in at 4, bringing the needle out at 5 before pulling the yarn snugly in place. The stitched line 3-4 holds the turkey work so it won't pull out, and you can now let go of the

loop. Repeat stitch movement, holding loop until secured for each stitch across the row.

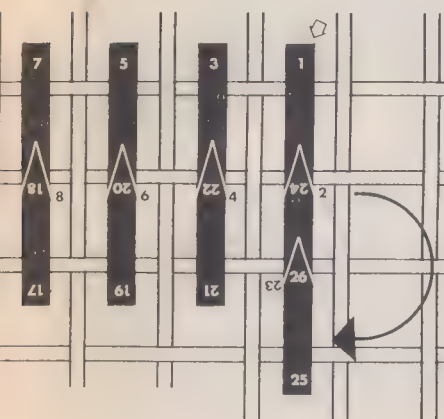
Second row: Without rotating the canvas, work the stitch backwards, still holding each loop with your left hand. It feels awkward at first, but you'll soon develop a stitch rhythm.

Compensating stitches: Usually the loops above hide any canvas threads showing, but if not, fill in as you finish each row with another horizontal hold-





**Face 10 (red yarn)
cut Turkey Stitch**



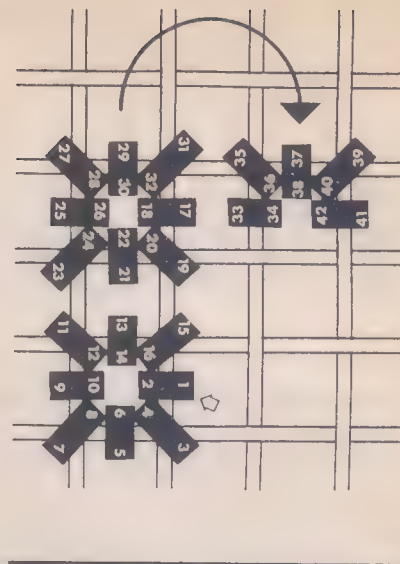
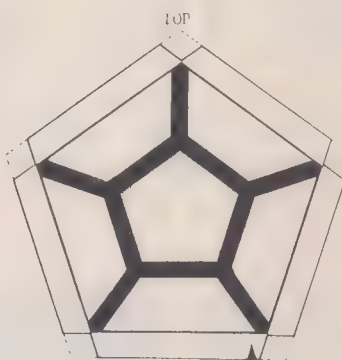
**Split Gobelin
Face 10 (black yarn)**

ing stitch (similar to 3-4, but shorter, if necessary).

Cutting the yarn: When you've finished working the entire red pentagon, go back and snip all the loops with scissors. If the resulting fuzzies are of uneven length, trim them even with each other.

Best uses: Turkey work gives a delightful fluffy texture and should be used sparingly as a strong accent. Don't use it on furniture or garments, but do use it on flowers, animals, insect bodies, and

Algerian Eye Face 10 (white yarn)



with Persian yarn by changing one strand of the three at a time, from dark to light or vice versa, in the same color range.

Algerian Eye

(white yarn—two strands, Persian)

First row: Before starting, be sure to stitch a sample Algerian Eye in the canvas margin or on your doodle cloth. Two strands of yarn may not cover the canvas threads properly. You will have to stitch in the margins, as you've done for other white areas. Start at the bottom right of the white area, one vertical thread to the left of the black leg. Come up at 1, go directly down over one horizontal thread at 2. All of the stitch movements are from the outside to the center. If you were to reverse that—work from the center out—you'd find previous stitches being poked out unevenly. Continue working right to left, as shown in the stitch diagram.

Second row: Rotate the canvas 180°. Movement 1 comes out and shares a hole with 1 of your last Algerian Eye in Row One. Continue working across the row. Remember you always work into the outside margins.

Compensating stitches: As long as the partial stitches aim for a theoretical center hole, they will not look funny. Fill in as much of the Algerian Eye stitch as you can, even if it's only one corner. The eye fills in the rest.

Best uses: Algerian Eye is very time-consuming to work so you would not plan it for a huge area (unless you were stranded on a desert island). It can be stretched out either way by working over, say, two vertical threads and four horizontal threads or vice versa. It also can be worked singly as windows, bird and animal eyes, flower centers, etc. Turned on its side, it makes a beautiful diamond.

anywhere else your whimsy dictates.

Split Gobelin

(black thread—three strands, Persian)
First row: Start in the seam allowance of the top black leg on its right edge. Stitch right to left from top to bottom over two horizontal threads.

Second row: Rotate the canvas 180°. Come up at 1 one horizontal thread above the previous row of stitching. With the end of your needle, feel for the horizontal thread covered by the last row of stitching. You will actually split each stitch of the previous row when you go into the canvas, still making your Gobelin over two horizontal threads but overlapping the rows.

Third row: Usually in needlepoint and embroidery, you use the same stitch movement for all rows of stitching. But in Split Gobelin you must change direction each row so that you are always stitching *into* the previous row. This means you will sometimes stitch top-to-bottom and sometimes bottom-to-top. If you were to split the previous row from underneath, the yarn would bump up unpleasantly.

Compensating stitches: Use Upright Gobelin stitches of various heights according to how much space you need to fill (anywhere from one to three horizontal threads).

Best uses: Split Gobelin gives a rich look to your sampler. It is particularly effective with tapestry yarn, giving a mysterious almost-Chain-stitch look to the work. Beautiful shading can be done

Folk Painting

Decorating a Chair

by Joyce Howard

Chairs, chairs, chairs, they are to be found everywhere today. Search in attics, junk and antique shops, flea markets, garage and yard sales. Check the used furniture ads in your local newspaper.

It would surprise many to learn that today's decorated pieces are the antiques and heirlooms of tomorrow. Color adds decor to any room. Keep the background or walls relatively neutral with the use of white or off white or a soft muted tone. The excitement in color should be left to the added pieces of furniture with design and tones.

The study and technique of decorating today's chairs are not only a fun project but a lesson in mixing color and the use of balance of design to be applied to any object.

To start, select chairs in fairly good condition. Some damaged chairs can be repaired with the use of a good quality carpenter's glue. Old paint may be removed by scraping the surface with a hand scraper and electric sander or by applying a paint remover, following directions carefully on the can. Wood that has been previously stripped of paint and varnish should be checked for cracks and holes and filled with plastic wood, let dry and sand. Seal new wood with equal parts shellac and alcohol. Let dry 24 hours. Paint two coats of either low lustre water base latex or flat oil base paint. Let dry between coats.





Old chairs like this are easily found at flea markets, antique fairs and second hand shops. If the chair you select does not have a wooden panel in the seat, it is a simple matter to affix one in place of a leather covered or woven reed seat.

Materials

Acrylic tube paints—I prefer Grumbacher Hylar paints
 White
 Hansa Orange
 Yellow Ochre
 Burnt Sienna
 Grumbacher Red
 Manganese Blue
 Black
 #5 and #2 red sable Grumbacher short handle beax art series brush
 Fine sandpaper
 0000 steel wool
 Paint remover or electric sander
 Low lustre varnish [shellac and alcohol for new wood only]
 Tracing paper
 Graphite paper
 Paper towel or soft rags
 Antique stain (Formula for stain: Equal parts oil base burnt umber pigment in can)
 Clear glaze

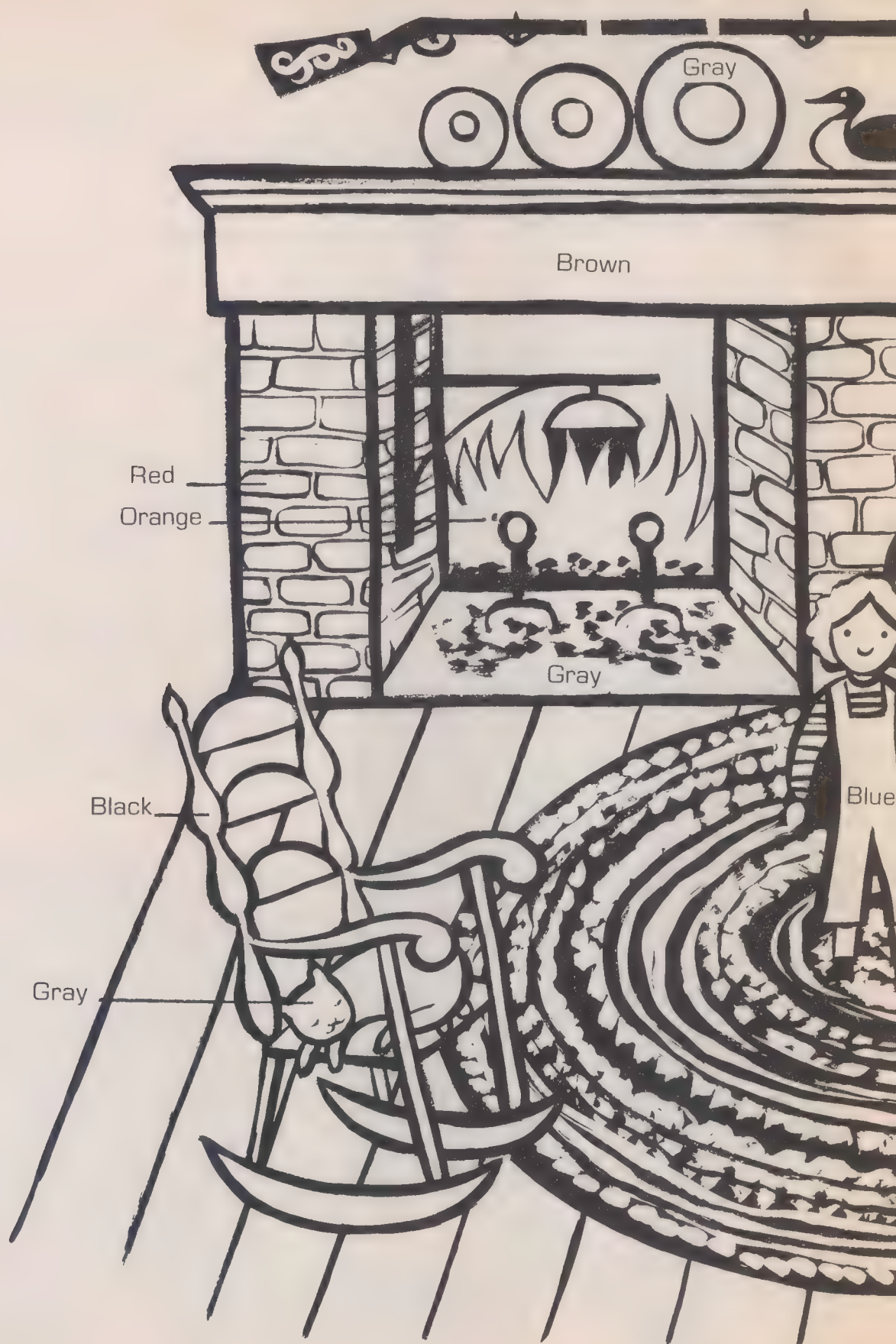
Trace pattern of seat design and chair back with tracing paper. Paint the backgrounds of both design areas with white acrylic tube paints. Cover entire area. Let dry a few minutes and tape corners with masking tape, tracing over design area and slip graphite paper, shiny side down under tracing. Follow colors in pattern. When painting is completed paint on antique stain over entire chair. Wipe off with a soft rag or paper towel. Allow stain to remain thicker in joint and edges. Wipe design area clean, shade only outer edge of design. Let stain dry 24 hours or more. When thoroughly dry varnish up to 4 or 5 coats. Allow to dry between coats and rub with 0000 steel wool before each new coat of varnish. This removes particles and gives varnish the hand rubbed appearance.

This series of articles on folk painting has been running in CREATIVE CRAFTS since April 1978. Instructions for the author's method of antiquing appeared in the June 1978 issue. Back issues are available for \$1.00 each.



Pattern for chair back is on page 63

painted chair seat





STAINED GLASS

Make a leaded stained glass window for your castle. Our detailed, step-by-step instructions will show you how.

by Jo Frohbeiter-Mueller

Making brilliantly colored glass windows seems extraordinarily difficult to the uninitiated but quite the opposite is true. The technique can be learned from this brief article and mastered in your workshop. When you learn to make stained glass windows you can transform your home into a vibrant spectrum of colors that changes as the sun moves across the sky.

The procedure for making windows is divided into the following steps: drawing the cartoon, making a pattern, cutting glass, leading, soldering, sealing, and cleaning.

Equipment

Plan to spend a few dollars for equipment. With the proper tools, window making can be a joy; with poor tools it's a hassle. Catalogs from companies handling stained glass equipment have a seemingly endless array of tools one might buy, and while many of them can be useful, most of them are not necessary. A beginner should acquire the tools listed below before starting to work with glass. The right tools will enforce good procedural practices and lead to successes, while inadequate tools can cause a beginner to give up in frustration.

Pattern shears: Pattern shears (around \$10.00) have two blades on the bottom and a thick 1/10 inch blade on top. These shears cut a strip of paper from between the pattern pieces that is the width of the heart of the lead used to hold the pieces of glass together.

Glass breaking pliers: This plier (around \$7.00) has wide flat grippers that grasp the glass so that it can be easily broken along a scored line.

Grozzing pliers: This tool (around \$6.00) is used to nibble off little pieces of glass that cause a poor fit. It is essential for breaking sharply curved lines.

Soldering iron: Use a 40 to 80 watt iron, preferably one that has a replaceable tip. Place a rheostat in the line so the temperature can be more sensitively controlled.

Solder: The best solder for window making is 60/40 solder which means 60 parts tin and 40 parts lead. This combination of metals becomes fluid at a relatively low temperature, yet makes a strong bond which it cools. The solder should be around 1/8 inch in diameter and have a solid core—no flux inside.

Flux: Flux is needed to make the solder adhere to the lead. It is applied to a joint just before soldering. Buy organic flux and brush it onto the lead with a small watercolor brush or something of this nature.

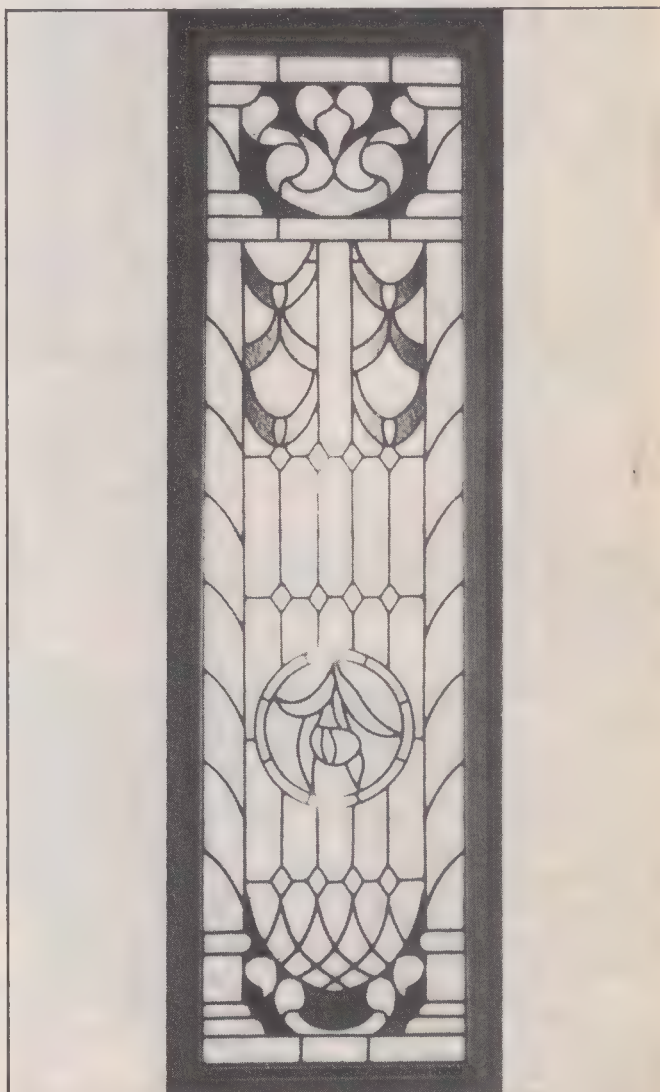
Horseshoe nails: It's worth buying special flat nails for window making. Because they are flattened, they do a better job of holding the pieces of glass in position while the window is being constructed than do round nails.

Cutting board: A piece of 1/2 inch plywood about 2 by 2 feet works nicely. Nail a strip of wood along one edge. Glass is held against the wood strip so it does not slip while being scored.

Building board (Fig. 1): Use a piece of 3/4 inch plywood and nail two wood strips along two edges of the board at a 90 degree angle. Be certain that the strips make a perfect 90 degree angle because the window corner will be shaped by these strips. My husband and I have a number of building boards ranging in size from several feet for constructing small windows to several yards for constructing larger windows.

Hacksaw blade: This is used for cutting the lead. Many window makers use a lead knife (Fig. 2) but this has a tendency to deform and flatten the lead. This difficulty can be circumvented by cutting the lead with a hacksaw blade.

Glass: Chances are you'll order glass from a glass factory or supply house. Even if a store that sells stained glass items



This strictly "churchy" window is a composite of lines taken from a window in our old family church. It is mounted in the side of a closet and lit from behind with incandescent bulbs.

PHOTOS BY JO FROHBEITER-MUELLER AND WAYNE MUELLER

is in your vicinity, the cost will be much more than if you order directly from a supply house. To get started, order a glass sample kit made up of 1-inch square pieces of all the kinds of glass the company can supply. Glass is sold in approximately square foot sheets or in some cases 2' x 2' or 2' x 4' sheets. Don't order a piece of this and a piece of that because you'll end up without enough of any one color to serve as background. Order multiple sheets of a few basic subdued shades along with single sheets of a variety of colors. The cost of the different colors of glass reflects the compounds used to color the glass. Blues, greens, browns, and yellows cost around \$2.00 to \$4.00 per square foot; reds always cost more. Before ordering glass, have in mind how the glass will be used.

Glass cutter (Fig. 3): A glass cutter (around \$1.25) consists of a small steel wheel that turns on an axle at the end of a handle. I prefer a #8 Fletcher pattern cutter because it has a small 5/32" diameter steel wheel that is especially designed for cutting sharp curves. Most cutters have a straight handle but some have a ball on the top. This ball is used to tap along the scored line (on the opposite side of the glass) to encourage the glass to accurately break along the line. One edge of the



This window is made of colored glass surrounded with clear glass, giving a stained glass effect yet allowing viewing and light to come through the window.

cutter has tooth-like projections that can be used to nibble away bits of glass (Fig. 4). Keep the cutter lubricated by standing it, when not in use, in a small jar containing one part household oil to two parts kerosene. Discard the cutter when it becomes dull or knicked.

Lead came (Fig. 5): Came comes in 6-foot lengths and costs about \$1.00 per length. It is made in a variety of widths and shapes and is used to surround the edges of each piece of glass. H-shaped came is used as a common border where two pieces of glass are butted together, and U or H-channel is used around the window edge. A beginner should avoid thin came because the leaf (the part that lays over the glass) is so narrow that it will not cover or hide inaccurately cut glass. Start with round H, 1/4" came within the window and 5/8" or 1/2" flat U or H-channel came around the perimeter. As you develop more expertise, try different sizes.

Yes, it does cost at least a hundred dollars to buy the tools and supplies necessary to get into window making, but many of these are non-recurring expenditures, and the investment can be turned into beautiful windows that are a joy to behold.

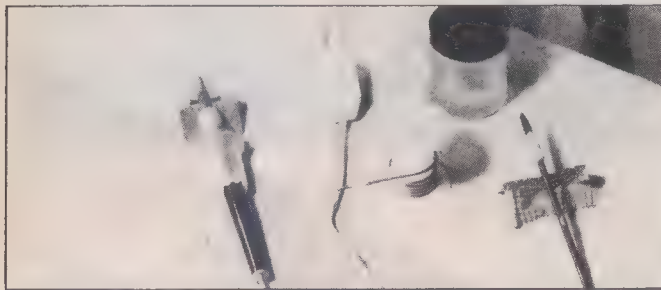
Drawing the Cartoon

The first step in making a window to draw a cartoon. A cartoon is a line drawing of the proposed window. Several points should be kept in mind while making the cartoon. Strive for simplicity. A line that can be drawn with a swish of the pencil represents a line that must be cut from glass and then leaded and fit to another piece of glass. For this reason, simplicity is desirable as it makes constructing the window easier. But there is a more important reason to strive for simplicity. Nice flowing lines make a clean looking window but a small intricate pattern without areas of contrast causes the window to look cluttered. The beauty and qualities of the glass cannot be captured with lots of little pieces of glass leaded together, so try to use small pieces of glass next to larger pieces. To get your gray matter working and ideas for windows coming, start doodling. Draw on small pieces of paper that are the relative width and length of the window you are planning. For instance, if the window is to be 3 x 4 feet, make the doodling paper 6 x 8 inches. Keep drawing, discarding, and redrawing lines until you are satisfied. While making a drawing, consider where the window will be used and the feeling the window should convey. A stained glass window will set the mood of an area and must be carefully designed to produce the desired effects.

After designing a window, let it rest for a few days before



Tools: Above, pattern shears, breaking pliers, grozing pliers, glass cutters in lubricant, glass marking pen, all on glass cutting board. Below, soldering iron with rheostat, solder, flux and flux brush.



drawing it to scale. When you are satisfied with the small cartoon, draw it to scale on a piece of kraft paper (heavy with a texture similar to a large brown grocery sack). This is easy to do if the small drawing and the kraft paper are divided into a grid with vertical and horizontal lines (Fig. 6). Again, after the cartoon has been drawn to scale, let it rest. Put the cartoon where you will see it for a few days. Time will help reveal errors that once in glass will never cease to annoy you.

Pattern Making

After the cartoon is complete, make a copy of it. This copy will serve as the pattern for cutting the pieces of glass. The pattern should be made on light poster board quality paper—the thickness of 3" x 5" cards. Place the pattern paper down, cover it with carbon paper (face down) and then lay the cartoon on top. Thumb tack the corners so nothing can slip. Trace the cartoon and then number each piece of pattern and cartoon, starting at the corner where you plan to start construction. Do not cut a piece from the pattern until you are ready to use it. This is in direct contrast to instructions you will find in many books, but I have learned that it is easier to cut each pattern piece as it is used, thus eliminating the possibility of losing pieces and trying to keep them in order.

Cutting Glass

Learn to cut (score) and break glass by practicing on old panes of clear glass. Most homes have an old storm window or door in the basement or garage. Remove the panes and practice the various cuts and breaks that are necessary in window making. You should realize that clear window glass is much softer than most stained glass and will not require as much pressure to score. Nonetheless, it is valuable to learn how to handle cheap clear glass before working with colored glass.

Cut glass on the flat surface of the cutting board. When this becomes badly pitted, turn it over for a fresh start.

There is no *right* way to hold a glass cutter. A method that works for one person might not work for another. I hold the cutter in the traditional manner as shown in Figure 3. However the cutter is held, the fingers must be kept rigid. The strength and movement required to follow the design and score the glass comes not from the fingers, but from the shoulder and elbow with the trunk of the body adjusting to

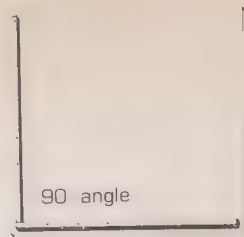


Fig. 1 Building Board

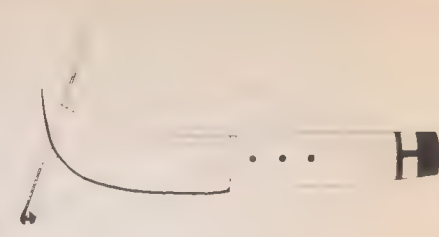
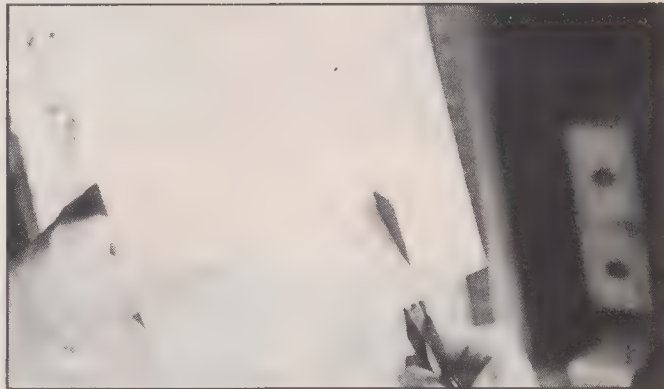


Fig. 2 Lead Cutter



Cut the pattern pieces apart with pattern shears. A thin line of paper is removed with the pattern shears that is the width of the heart of the lead used to hold the pieces of glass together.

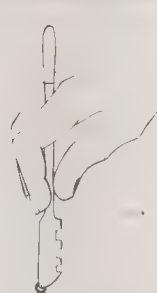
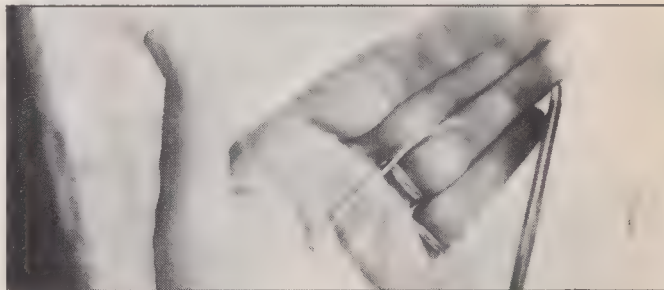


Fig. 3 Position for holding glass

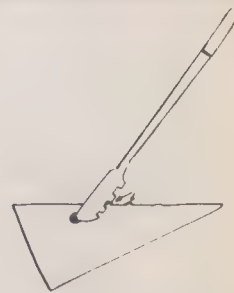


Fig. 4 Use serrated edge to break off bits of glass.



Fig. 5 Lead, called Came. H and U-channel

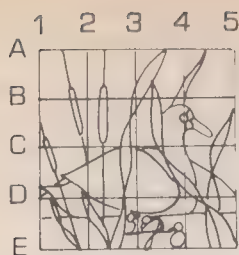
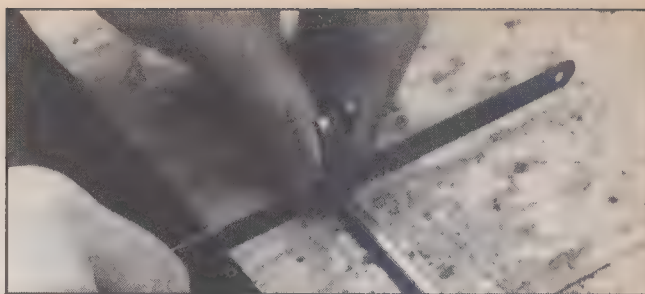


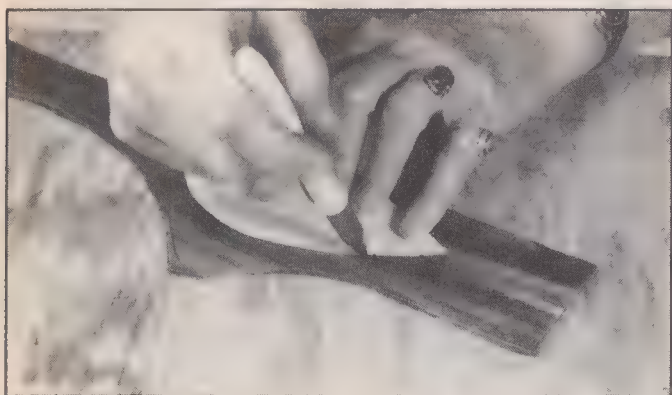
Fig. 6 Draw a network of grid lines to enlarge the cartoon.



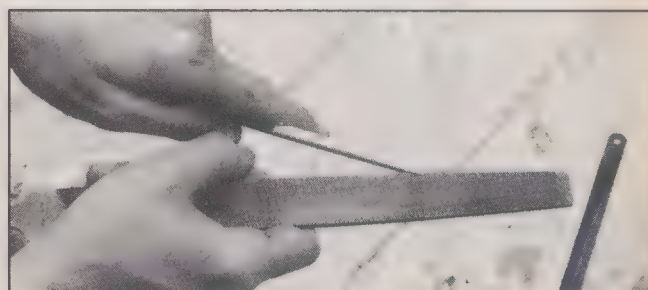
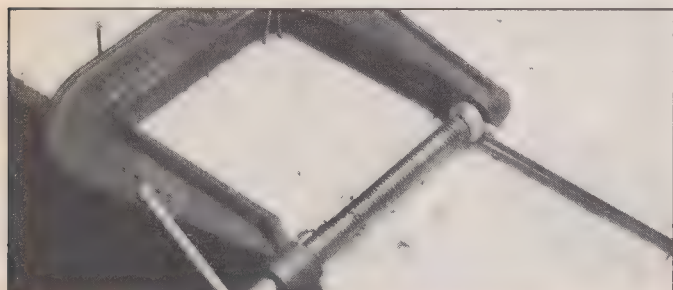
Fig. 7 Break glass by turning wrists up while pulling out.



Cut lead with a hacksaw blade. The lead is held between two nails. File the ends of the lead to remove irregularities.



Draw around the pattern piece with a glass marking pen. Stretch the lead by putting one end in a clamp or vise and pulling the other end with pliers.



compensate for the shoulder movement. If you learn to cut improperly, using the fingers to guide the cutter around the pattern, you will tire easily and in the long run will have difficulty cutting accurately. As pressure is applied to the glass, pull the glass cutter towards your body. As the cutter scores the glass a crackle can be heard. It is much easier to cut glass while standing rather than sitting. In the sitting position, the movement is confined to the arms but when standing the movement of the body can contribute to the movement necessary for cutting around a pattern. This, of course, requires a high table or bench—42 inches is a comfortable height.

Glass must be accurately cut in order for the pieces to fit together precisely. The easiest way to cut a piece of glass is to draw around the pattern with a nylon tip glass marking pen, then score the glass *just inside the line*. If the glass is cut *on the line*, the pieces of glass may be a fraction too large and may not fit exactly.

After glass has been scored with the cutter, it must be promptly broken. If several minutes intervene between scoring and breaking, the internal structure of the glass changes and frequently the break does not follow the scored line.

Break large pieces of glass either with breaking pliers or, if you prefer, you can grip the glass on each side of the scored line between your thumb and fingers (Fig. 7) and quickly twist up and out. The thumbs go out in opposite directions and the wrists turn up. Try this movement without any glass in your hands to get the feel of it. Small pieces of glass should be broken with grozzing pliers or breaking pliers.

Leading

The pieces of glass that make up a window are held together with strips of lead that are soldered together. Lead must be stretched and straightened before it is used in a window. Lay the lead on a work table and fasten one end in a vise or clamp. Hold the other end with a pliers and pull straight back, firmly and evenly, until the lead becomes straight and taut. A six-foot length should be stretched 3 to 4 inches.

Lead is easily cut with a hacksaw blade (Fig. 8). Wrap one end of the blade with masking tape to protect your hands. Gently saw the lead, round side up, while holding it between two horseshoe nails that have been driven into the work bench. If the lead becomes crimped or needs the channel



Fig. 8 Cut lead with a hacksaw blade. Horseshoe nails hammered into the workbench will keep the lead in position while it is being sawed.

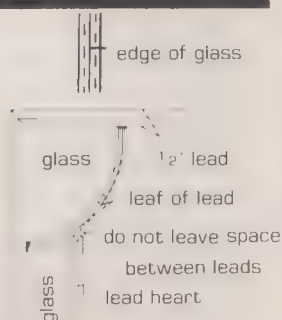


Fig. 10 Lead the pieces of glass as shown.



Fig. 9 Use a tapered piece of wood (lathekin) to open the channel in the came.



widened to accommodate a thick piece of glass, run a piece of tapered wood, called a lathekin, through the channel (*Fig. 9*).

Lead each piece of glass as it is placed on the cartoon (*Fig. 10*). It's too unwieldy to try to cut the long strips of lead on the construction table so cut working lengths. Shape the lead around the glass, mark the desired length with the scratch of an ice pick, remove the lead to the lead cutting table and saw it with the hacksaw blade. As each piece of lead is put in place, secure it with nails and proceed to the next piece of glass.

Soldering

The lengths of lead surrounding each piece of glass are held together with solder. If the lead fits closely together at each intersection it is much easier to solder and the end product is neater than if a gap must be filled. Nonetheless, sometimes a gap does exist. In this case, flatten a half-inch length of came with a hammer to a thickness of about $1/32''$. Cut a piece of this to fill the gap. If it's a little snug it will hold in place better during soldering; otherwise, the lead patch has a tendency to move or float when applying the solder.

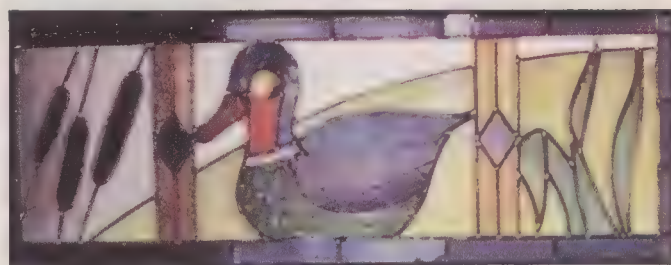
Practice soldering on scrap lead to learn just how hot the iron should be when soldering on the window. It's very easy

to melt the lead came while soldering because the lead has only a slightly higher melting temperature than the 60/40 solder.

Tin the soldering iron. This means applying a film of solder to the surface of the tip. A handy way to tin the iron is to place a short length of solder in a bottle cap. Brush on some flux and then press the hot tip into the solder and flux. Keep a rag or damp sponge handy to wipe off the tip of the iron when extraneous materials adhere to it.

Just before soldering, brush a little organic flux onto the lead at the joint. Flux prevents oxidation and insures adhesion of the solder to the lead. Do not apply flux to a lot of joints at once but rather to one or two just prior to soldering.

The temperature of the iron is the key to making neat, smooth joints. If the iron is too hot, the solder "pops" or bubbles; if the iron is not hot enough the solder will form peaks. When numerous joints are to be soldered in succes-



These two windows are actually next to each other and the design extends to make them a unit. The stained glass panels are set in from the window glass and a blind hangs between the outside window and the panels.



sion, proceed slowly enough so the iron can reheat between solderings because the process of melting the solder and heating the lead came drains heat from the iron.

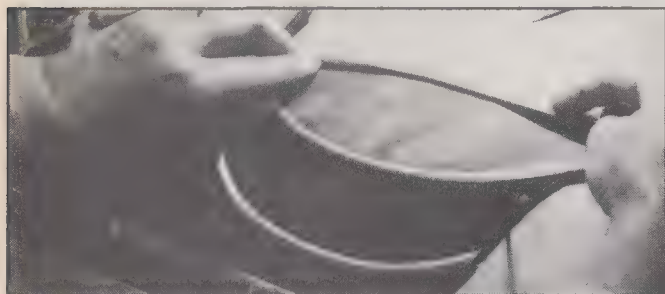
Touch a small amount of solder to the side of the iron and then hold the iron briefly on the joint to be soldered. The solder will flow, making a smooth joint. Many novice window makers put the solder between the lead and the iron and sometimes fail to make neat joints.

Lead the glass pieces together as they are cut and solder them after several pieces are in place. Many "how-to" books suggest cutting all of the glass at one time then leading them in place and finally soldering. This method sometimes works, but more often this method can cause a fiasco. After many frustrating hours of trying to get the pieces to not only fit together, but also to stay in place until the rest of the pieces were fitted together, I discovered that there is a better and simpler way. Put a window together as the pieces of glass are cut. By doing this it is possible to make adjustments as the window proceeds. For instance, if a piece is cut just ever so slightly smaller or larger than the pattern, then the next piece can be altered to fit, but if all the pieces of glass are cut before they are put together, there is no opportunity to make this adjustment and the little imperfections can accumulate and present a real problem as the window nears completion.

After all the joints are soldered on one side of the window, turn it over. Be careful! The window is very fragile at this point and will fall apart if improperly handled. If the window is small, pick it up along the edge nearest you supporting it with both hands and while keeping the far edge resting on the table, pull the far end of the window forward, turning it over as you lay it down. If the window is larger, even 2' x 2' put a sheet of plywood over it and with the help of your spouse or kids turn the window while it's sandwiched between the plywood and the building board. Squeeze the two boards together while turning. Explain to your helper exactly what is to be done before the window is handled. Indecision at a critical point in the turning can be disastrous.

Sealing the Window

After the soldering is complete the tiny gaps and grooves between the lead and glass are filled with putty. This proce-



Fit lead to each piece of glass. Apply flux to the joint just prior to soldering.



cedure firms the glass in the lead channel and makes the window much stronger. An unputtied window will rattle because while some glass fits snugly in the lead channel, other pieces of glass are thinner and do not fill the channel.

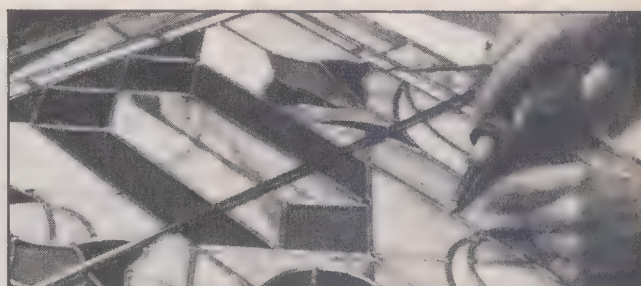
Make a slurry of DAP 1012 Glazing Compound and linseed oil. Add linseed oil and stir until the mixture has the consistency of very thick cream. Drip this mixture over the window and, using a nail cleaning or scrub brush, push the mixture under the lead leaf with a circular scrubbing motion. Brush in all directions. Continue to add the putty mixture until no more can be pushed under the lead. Next, sprinkle sawdust over the window. Use a clean scrub or nail brush and push it around to absorb the residual putty. Brush off the putty-laden sawdust and sprinkle on a fresh batch. Push this sawdust around the corners and brush it off again, removing as much residual putty as possible. Turn the window over and repeat the puttying and cleaning processes. The putty may have dripped through at some spots indicating there surely was a loose fit, but the putty fills in the gaps and leaves the window sealed.

Cleaning

Some craftsmen follow the sawdust procedure with a dusting of whiting (powdered calcium carbonate) to clean the




Solder the pieces together as the window is constructed. To strengthen the window add a support rod. Strike a line across the window. Solder copper wires to the leads that cross the line.



window. However, the white powder adheres to the putty and makes white spots on the gray putty. For this reason, I do a final cleanup with still another batch of sawdust and finally rub the cleaned glass with a soft cloth. Sometimes it is necessary to run along the lead with a knife to remove stubborn pieces of clinging putty. Be very careful not to gouge under the lead leaf and upset the putty or to damage the lead in any way. Wait at least a week before mounting the window in a frame or casing as this will allow the putty to "set up".

Support Rods

Both the glass and lead that goes into a window are heavy components and a completed window will weigh many pounds. Sometimes the weight causes the window to sag. If the window is larger than 2' x 2', plan to add iron or brass 1/4" diameter support rods. Strike a horizontal line across the lower half of the window and solder copper wires with loose ends to the lead. Set the window into the window opening and mark on the casing where holes should be drilled for the rods. Remove the window and drill holes in the window casing. The rod should be two inches longer than the window is wide. Therefore, the hold on one side of the window should be two inches deep so the rod can be put into position, and the hole on the other side of the window should be one inch deep. Remove the window and drill the holes in the casing. Return the window to the opening and put the rod in place. Twist the wires on the window around the rod. Clip off excess wire and press the twisted wire flat against the rod. A support rod adds considerable strength to a window and is particularly needed if the window is in a door and is frequently jarred. Larger windows require more than one support rod and the rule of thumb is a horizontal support rod every two feet. 

For further information look up one or all of the following publications:

Stained Glass Window art by Luciano. Hidden House, 1976.

Stained Glass Crafting by Paul W. Wood. Sterling, 1971.

How To Work in Stained Glass by Anita and Seymour Isenberg. Chilton, 1972.

A free catalog of stained glass materials can be obtained from Whittemore and Durgin Glass Co., Box 2065, Hanover, Mass. 02339.

Some surprising things can happen when you start "thinking small." Our Mini Muffin is just a one-twelfth size version of a lovable Rag-A-Muffin doll.

Dollhouse

Rag-A-Muffins

We've often said that any craft that can be done full-size can be miniaturized. Perhaps we should qualify that statement with an "almost," but it does seem to us that there are very few full-scale crafts that one couldn't use in dollhouse decorating. The idea of miniaturizing crafts has so intrigued us that we decided to explore its possibilities more deeply, beginning with our dollhouse Rag-A-Muffin, which is a miniaturization of the doll you see on the cover of this issue of CREATIVE CRAFTS. We took the pattern for the original 27" doll and reduced it to one-twelfth size with the help of our photostat machine. CC's Wendie Blanchard assembled the tiny doll pictured, which, as you can see makes a perfect playmate for a dollhouse inhabitant.

The original Rag-A-Muffins are the creation of Jan Way, who designed this delightful little boy and girl for her Pull-A-Part pattern books, which consist of patterns for painting plaques, boxes, canisters and other wooden items. The charming Rag-A-Muffins are shown in the pattern books engaging in dozens of activities, from milking cows to playing tennis. There are presently five pattern books published by Jan and Dick Way; each priced at \$5.00 postpaid.

Rag-A-Muffins Pattern Books are available in the following titles: *Rag-A-Muffins, Vol. I*; *Rag-A-Muffins, Vol. II*; *Rag-A-Muffins, Hearts & Flowers, Vol. III*; *Rag-A-Muffins Down on the Farm, Vol. IV*; and *Rag-A-Muffins Holiday Happiness, Vol. V*. The books may be ordered from Char-Lee Originals, Inc., P.O. Box 95, No. Aurora, Ill. 60542.

The patterns given here are reductions of the original, full-size patterns, with a few changes made in the instructions to accommodate the smaller size. Full-size patterns for the boy, "Corny Muffin," and the girl, "Emmy Lou Muffin," are also available from the Ways at the above address for \$3.50

The Rag-A-Muffins' creator, Jan Way, is an enthusiastic and obviously talented person who seems to take an endless delight in dreaming up new things for these two little imps to do. In



Emmy Lou Muffin holds Minnie Lou Muffin, a one-twelfth scale replica of her very own self. Dick and Jan Way's Rag-A-Muffin publications feature patterns for painting Rag-A-Muffins in all kinds of activities.



spite of their constant activity, they are, as Jan is quick to point out, very well behaved, good children. Rag-A-Muffins never, *ever* have mouths. You know the old saying, "Children should be seen and not heard."

Whether you make them full-size like the ones on our cover, or dollhouse size following the patterns and directions given on these pages, we know that Rag-A-Muffins will have a special place in your affections.

Materials for One Mini Rag-A-Muffin

6"x6" flesh color T-shirt fabric (50% polyester, 50% cotton. Make sure fabric is a knit, for ease in stuffing and assembling doll.)
A handful of packaged stuffing, either cotton or polyester
Some embroidery thread for hair
Black and white acrylic or oil paint for facial features
#00000 liner brush
Tweezers

Instructions

Note: Use the smallest possible seam allowance; double stitch all body pieces.



One-twelfth size Rag-A-Muffin fits right in with scale dollhouse miniatures. Chair was handcrafted by John Parkes. The stove is from a new kit by Chrysnbon, painted with Liquitex Iridescent Acrylic Paint.



Tweezers are very helpful in stuffing and turning right side out.

1. Place entire pattern sheet #1 on material.
2. Cut out pattern pieces, making sure to cut two additional foot and arm pieces (total of 4 each). Mark lines on arms and legs where joints will be seamed.
3. Cut out Head pattern piece and place on flesh colored material. Cut out two, one for face and one for back of head.
4. Trace face pattern onto one piece of the head pattern, using transfer paper or dressmaker carbon. Trace off the eyelash pattern for either boy or girl doll.
5. Paint eyes solid black and eyelashes with #00000 liner brush. (Note on pattern that different eyelashes are shown for boy and girl doll.)
6. Go back with white paint and put in highlight in eyes. Be sure black paint is dry first so you don't end up with a "gray" highlight.
7. Next, paint in nose and freckles with black and a liner brush.
8. On the painted face side of the doll, proceed as follows: Pin chin strip to bottom of face from point "A" to point "A". Stitch together, following the muffin-shaped jawline on head, and easing in the fabric in the rounded cheek areas. Front of face is now completed.
9. For the back of the head, pin and stitch from point "A" down on either side, leaving an opening at the neck large enough to permit you to stuff head with tweezers. Put aside.

Leg and Foot:

10. Pin 2 foot pieces together and stitch seam from center front around to circle.
11. Stitch foot to lower leg, matching center fronts.
12. Stitch center back seam of leg from upper edge to circle on foot.

Arm and Hands:

13. Pin two arms sections together, sew, leaving top open for stuffing. Clip at corner and inner curves. Do both arms.

Body:

14. Stitch body front and back together, leaving arm openings and entire bottom open, but sewing the neck of the body closed.

Stuffing:

15. *Head:* Stuff firmly, especially in the cheek area.
16. *Hands and Arms:* Stuff lower part of hands and arms firmly, machine stitch on indicated joint lines. Stuff upper part of arms softly. Place arms to fit into body arm openings. Pin and stitch.
17. *Feet and Legs:* Stuff lower part of feet and legs firmly, machine stitch on indicated joint lines. Stuff upper leg softly.
18. Position and stitch legs on body front.
19. Stuff body firmly, taking special care to stuff neck and upper body as tightly as possible. *Very important as*

this is what keeps the head positioned correctly. Sew bottom opening closed. 20. Insert neck edge of body into opening of head. Turn under, pin and overcast securely.

Dressing the Doll

We have included here the patterns and directions, with modifications for size, for dressing the Rag-A-Muffin doll as the full-size doll is dressed. The dress on our own little doll was fashioned from a 6" piece of ribbon and a small length of tiny eyelet.

Materials for Rag-A-Muffin Girl Doll Clothes

4" sq. gingham fabric for dress
4" sq. white fabric for apron and pantaloons
Thread
6" smallest available pre-gathered eyelet trim (or crochet your own lace)

Instructions

Note: Cut pattern pieces apart. Place on material. Position pattern where fold lines are indicated.

Dress

1. Slit neck and back of the dress where indicated on pattern.

2. Turn under hem on dress back closing on left side and hem on right side.

Sleeve

1. Turn up and stitch finished edge on bottom of sleeve.

2. On line indicated, gather fabric, stretching as you are sewing to make puff sleeve effect.

3. Join sleeve underarm and side seams.

4. Finish dress with hem.

5. Sew back opening closed.

Apron

1. Pin and sew apron top and straps.

1. *Apron bottom:* narrowly hem lower and side edges of apron.

3. Gather top edge of apron bottom as shown on pattern.

4. Pull gathers and pin in between top front and stitch.

5. *Apron ties:* Pleat unfinished ends of ties and sew to upper apron at circles indicated on pattern.

6. Sew pre-gathered eyelet trim around outer edge of entire apron and straps, or trim with crochet.

7. Sew over-the-shoulder straps to apron ties.

Pantaloons

1. Sew pre-gathered eyelet trim to bottom edge of each leg, or trim with crochet.

2. Sew center fronts together.

3. Sew inner leg seams.

4. Sew back seam, fitting to doll and closing up seam.

Note to our readers: Do you have a favorite craft you'd like to see miniaturized? Write to us and we'll try to help.

BASIC DOLL PATTERN

DOUBLE STITCH ALL SEAMS

MAKE TWO
ONE FRONT & ONE BACK

CUT ONE



HEAD



CHIN

CUT FOUR—TWO PAIR
STUFF HAND &
LOWER ARM FIRMLY



ARM

CUT TWO



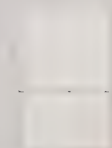
BODY

CUT FOUR—TWO PAIR
STUFF FOOT & LOWER LEG FIRMLY
CLOSE SEAM TO CIRCLE



FOOT

SEW STUFFED
LEG HERE



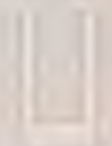
LOWER LEG

CUT 2



PANTALOONS

CUT 2

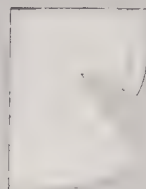


APRON

PLACE ON FOLD

GATHERS

FOLD
LINE



DRESS

FOLD
LINE



APRON

CUT TWO

APRON TIE

STUFFED PERSONALITIES

by Lorraine Wood

Stuffed but not stuffy, these personalities are full of life and fun to make. Easy, too.

When I first saw the lady with the red hat and jaunty feather I couldn't help but stare at her. Her companion, with the crinkled eyes, brown hair and lace collar was equally compelling. They seemed so real that I expected one or the other of them to immediately strike up a conversation. Instead I conversed with their creator, Rachel C. Hartley of Warner, N.H.



Above, a lady complete with hat and jaunty feather is one of Rachel Hartley's needle sculpture soft portraits. Another of Mrs. Hartley's ladies, below left, seems so real that you want to strike up a conversation with her. Portrait of George Washington, below, represents a first attempt at needle sculpture following Mrs. Hartley's simple directions.



Mrs. Hartley calls her creations "needle sculpture soft portraits" and very patiently explained to me the various steps that go into the making of these unusual stuffed personalities. I must admit that I was not listening too carefully because I knew that the process *had* to be extremely difficult. A few moments later Mrs. Hartley concluded with "It's as simple as that." Simple? It couldn't be. Upon going through the basic steps once more I realized that it was, indeed, a very simple procedure. One that anyone, even a novice at needlecrafts, could do. George Washington, as pictured here, is the result of a first attempt at a sculptured soft portrait. Admittedly it is not in a class with Mrs. Hartley's ladies but your first attempt might be. Read through the following step-by-step directions and create your own unique soft portrait.

Materials

Muslin (at least 12" x 12")

Masking tape

An old nylon stocking without runs

Pins

A sewing machine

Thread to match the stocking

Carbon Paper

Cotton batting

Scissors

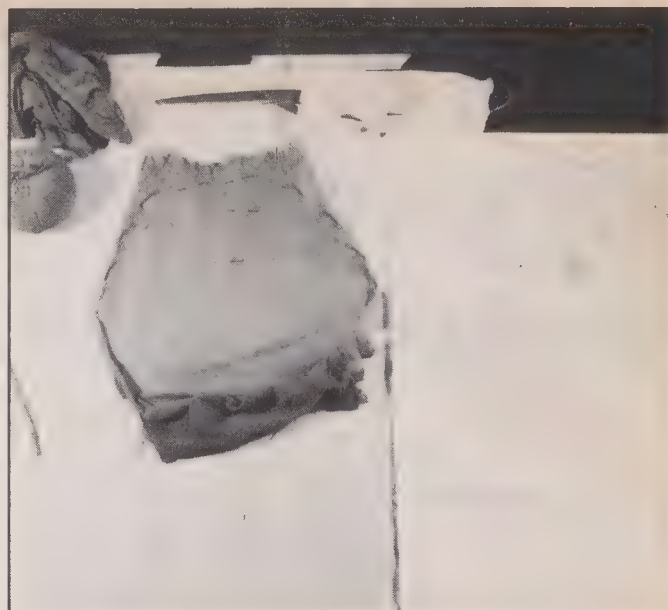
A blunt instrument such as an orange stick

Scraps of material and lace

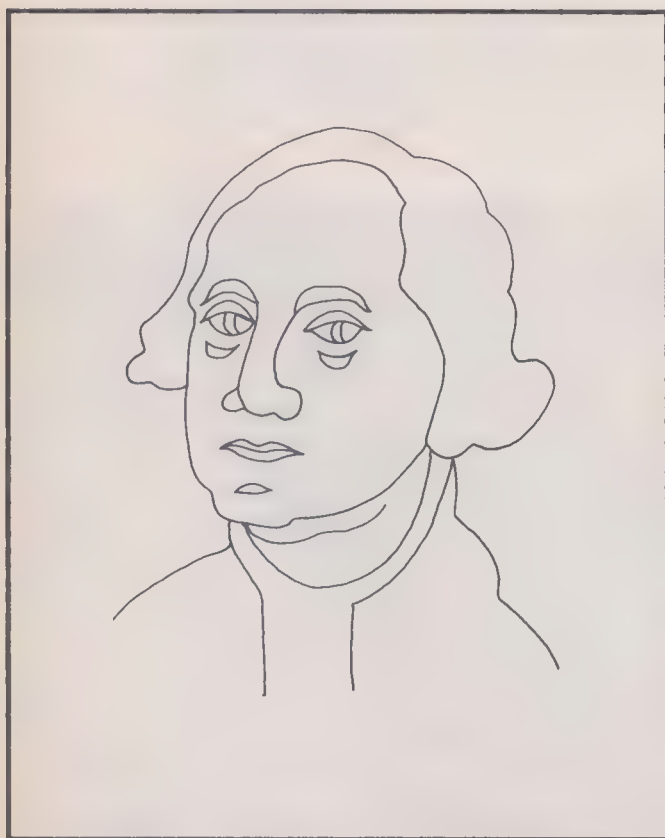
A felt background (at least 12" x 12")

Needle and thread

Optional: felt tipped markers



The design drawing (on right) has been transferred to the taped muslin and a split nylon stocking is pinned over the entire design area.



George Washington design,

STUFFED PE

Transferring the design

Use the design provided for George Washington or one of your own. The design should be kept fairly large so that it will be easy to stuff later.

Tape your muslin to a hard surface with masking tape and transfer your design using carbon paper (two sheets will be needed).

Remove the design and the carbon paper but leave the muslin taped to your surface. Go over any lines in the design which are faint. This is an important step because you will need to see your design lines through a nylon stocking (applied in the next step).

Attaching a nylon stocking

Select a nylon stocking in the color skin tone you prefer (Mrs. Hartley chooses a light stocking for old ladies). Cut off the foot and top part of the stocking and then cut the remaining stocking part lengthwise.

Stretch the split nylon over your taped muslin design and pin the nylon directly to the muslin all around the design area. Leave several inches of nylon border around the design. Untape your muslin. The muslin will immediately crumple and contract at this point but eventually it will flatten out again during the stuffing stage.

Sewing the lines

Thread your sewing machine with a thread matching the nylon and set your stitch to a medium length. Place your design, nylon side up, under the needle and sew over all the design lines. Sew slowly and continually stretch the nylon as



All the design lines, as seen through the nylon covering, are stitched by machine. The nylon is constantly stretched during this step.

PERSONALITIES

you proceed so that it is flat at all times. Be sure to backstitch at the beginning and end of each sewn line.

Slitting and Stuffing.

Turn your design to its back side (muslin side). Make slits with scissors in each separate design area. Be careful while making the slits that you do not also slit the nylon on the reverse side. Pull the nylon away from the muslin areas while cutting. In large areas, such as George Washington's hair and cheeks, make several spaced slits.

Use a blunt instrument such as an orange stick, the non-pointed end of a crochet hook or a blunt toothpick to poke cotton batting into each slit area. This procedure is the only tricky part. You must be careful, especially in the small areas, not to poke a hole in the nylon on the reverse side. If you do poke a small hole this can be mended with tacky white glue. Apply a small dab of glue and press the edges of the hole together and let dry. A large hole can not be successfully mended.

Continue stuffing all the various "pocket" areas that your sewing lines created until the entire design is filled. There is no need to sew up the slits as they will be mounted against a backing later.

Mrs. Hartley dyes her own wool and uses these different colors of wool when stuffing the eyes, lips and hair. A substitute for dyed wool would be to use small cut scraps of nylon to stuff these areas. On George Washington these areas were stuffed with the regular cotton batting and felt tipped pens were used to add color (the colors were applied over the stuffed nylon and a damp brush was stroked over the colors to smooth them).

CREATIVE CRAFTS

The Finishing Touches

Scraps of material and lace may be appliqued onto the various clothing areas. Also accessories such as earrings, brooches or necklaces may be added with hand sewing.

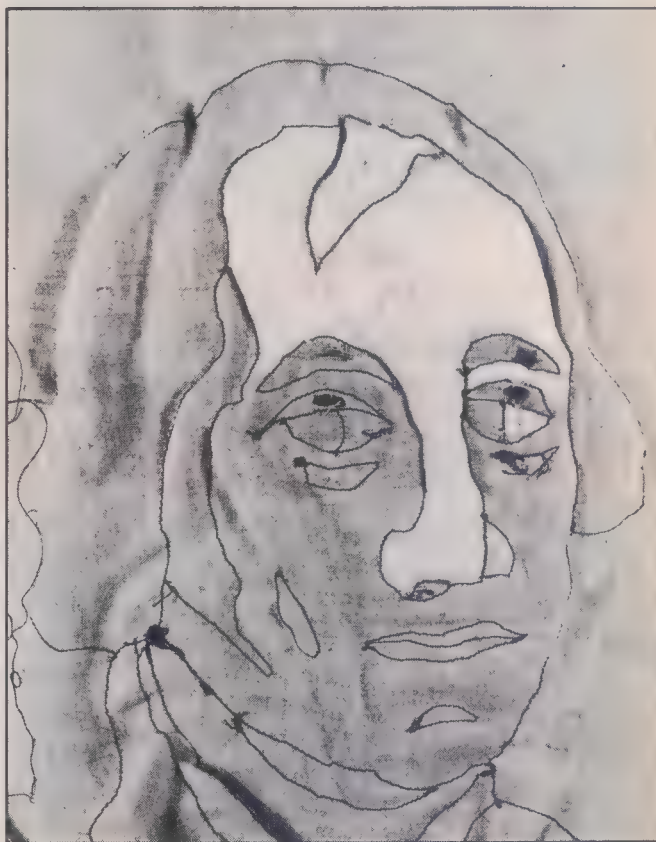
When the design is complete trim your nylon and muslin to 1" all around the design and turn this under. Whip stitch your new stuffed personality to a suitable backing such as felt and frame or mat.

Rachel Hartley draws her own designs freehand directly on the muslin. She bases her drawings on actual people but exaggerates their features. "You don't know exactly what's going to happen when you start," says Mrs. Hartley, "but the people seem to develop their own character as you stuff the various pocket areas. You have some control but . . .". Part of the surprise and delight in soft sculpture is, indeed, seeing the personality develop as you continue to poke in the stuffing. At one point George Washington looked very much like Benjamin Franklin but when the final cotton batting was applied "George" reappeared.

A Postscript

George Washington was made up by a confirmed non-needlework person (this author). If someone who can barely sew on a button can create "George," think what you can do with this easy procedure. As Mrs. Hartley says, "It's as simple as that."

Rachel Hartley may be contacted at: Hartley's Handwovens, Geneva Street, Warner, N.H. 03278. Please enclose a stamped addressed envelope when making inquiries.



Slits are cut in the various design areas or "pockets" from the back (muslin) side of the design. Cotton batting is gently poked in through the various slits.



The bouquet Holly Hixson carried on her wedding day incorporated a breakaway corsage as shown below. Bride's bouquet, flower girl's basket and maid of honor's bouquet, all made of silk, are pictured at lower right.



Silk Flowers

These wedding flowers will keep on giving pleasure for many months after the bride carries them down the aisle. **By Diane Thomas**

It is customary for the bride to toss her bouquet after the wedding, but if her bouquet is made of handcrafted silk flowers, this is one custom she will change. She'll also insist on the return of her maid of honor's bouquet and probably the rest of the floral tributes.

Recently Holly Hixson of Phoenix, Arizona, decided she wanted to preserve her wedding flowers in some other fashion than drying them, so she chose to make hers a silk flower wedding.

The bridal bouquet consisted of four large roses and three buds, with a breakaway corsage for the reception of three buds.

Her maid of honor selected a bouquet of two Dutch iris, four carnations and four pinks. Both bouquets were made to fit holders, flowers were nestled into gathered nylon tulle, and accented with ribbon bows, velvet chenille and baby's breath.

The flower girl carried a basket of six pinks and two rosebuds, filled in with baby's breath and small clusters of lunaria.

There were silk rose boutonnieres for the groom, both fathers and the ring bearer's pillow. The mothers wore corsages of roses and hibiscus, but these were not included in the home arrangements.

After the bride returned to her new apartment, the wedding flowers were attached to regular stem wires and made into arrangements for a bedroom table, a small coffee table



for a Wedding

and a dining table. The only items added that were not in the original bouquets were 6 clusters of silk rose leaves for the dining room arrangement, which was exclusively roses, and a spray of silk larkspur, made from the bouquet scraps, used to make the S-shaped bedside arrangement which featured four of the rosebuds and three of the pinks. Small picks of artificial Japanese cedar were used in the crystal containers to hide the pin holders, and a single Hawaiian lycopodium branch from a floral supply store was used in the coffee table arrangement to give it height. That arrangement used the Dutch Iris, four carnations and balance of the pinks.

The dining table flowers were placed in an English painted bowl about 1" deep. The other two arrangements were placed in an old cut glass candy dish, the top being turned upside down.

The arrangements were sprayed lightly with hair spray to keep them dustfree and fresh looking, and will give many years of pleasant memories to the resourceful bride.

Materials Used

The best flower material is Japanese floral silk, available in better craft shops. It is white and can be dyed using batik dyes.

You may also use silk organza either in white, dyeing it as desired, or in colors, using felt-tipped pens to shade. You may also use china silk, available in silk shops, but this must be sized before assembling. To size, spray heavily with a household starch after dyeing. Or you may use the customary sizing made of glue and starch, but this is difficult and not recommended.

Leaves may be made of an upper petal of silk and a backing of cotton, or of a cotton and polyester mix. The best material, available in dress fabric shops is poly si bonne which comes in several shades of green and is sized. It is a type of sheath lining. If other sheath lining fabrics are used, it may be



Bride's bouquet with breakaway corsage in place is pictured above. Below, the techniques of crinkling, left, and cupping, right, are demonstrated.



necessary to spray with starch to give sufficient body.

Technique

Crinkling: Fold petal in half lengthwise. Place folded edge with top of petal to right away from you along the bias (diagonal) of an old handkerchief. Fold hanky over petal, being careful everything is flat. Place heel of left hand to cover petal. With right hand, grasp hanky two inches from left thumb and pull sharply around to little finger, being sure weight remains constant under left hand.

When petals are to be put together with wire between, as in Iris, crinkle two petals at once. When crinkling a round petal, such as Carnation, pull in one direction, then without releasing hand pressure, grasp hanky at little finger side and pull back to thumb.

Cupping: Rose petals need cupping. Holding petal firmly with both thumbs in center of petal, stretch by rocking thumbs together tightly, at the same time pulling with index fingers.

Note: When crinkling, petal must be dry for crinkling to remain permanently. When cupping, petal must be slightly damp to dry in proper shape.

Important: All pieces, petals, leaves, calyx, *must* be cut on the bias of material. Cut so bias goes through center of pieces. When dyeing petals, wet material thoroughly first, then apply dye with a fully loaded brush (#8 water color is best) allowing dye to flow freely and naturally. To darken edges, apply wet dye brush at right angles to edge and allow dye to spread.

Carnation Directions

Cut petals as shown in pattern. Dye desired color, using a slightly darker dye around edges. When dry, fold each petal in half, then fourths, then eighths. With scissors, slit each fold 1/3 of the way to the center. Keeping piece folded in fourths, round off each section with pinking shears as shown. Folding each circle along bias, crinkle as directed in "techniques" (you may crinkle two pieces at a time).

Cut 8 pcs of #24 floral wire, preferably white covered, 6" long. Bend the last inch back on itself and twist to hold. Keeping each petal folded along bias in half, glue the twisted end of wire to petal as shown in diagram 1. *Be sure it comes into center of petal, not on a cut line.* Fold petal over and press

wire against back edge as shown in diagram 2. Putting glue along wire twist segment, fold one double section back on itself. Turn petal over, glue along wire and fold other section back. You now have a cone-shaped piece with wire on one side. Spin base in fingers as shown in diagram 3. Repeat with each petal.

Adding one piece at a time, cluster all 8 petals to make an even carnation and tape together at base with small piece of floral tape. Insert a piece of stem wire in base taping and tape all 8 petal wires and stem wire together. (*Do not twist petal wires around stem wire*).

You may either use a bought carnation calyx or make one of your own by cutting a 1" square of green cotton, slashing the center 1/2 way down, then pointing the two ends and gluing on each side of flower base. When calyx is in place, tape stem again.

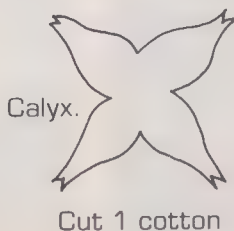
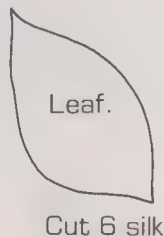
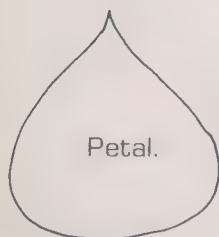
You may either buy carnation leaves at a floral supply or hobby shop, or use the patterns shown. If you make your own, put the leaves together in pairs with #24 wire between, using a craft glue. Place the leaves opposite each other, small ones above the larger ones, and tape in place on the stem wire.

Pinks are made in exactly the same fashion, turning over the last 1/2" of petal wire and twisting. Leaves will all be the smaller pattern.

Star Rose Directions

Cut petals as shown in pattern. For the velvet leaf, you may use velvet ribbon if you starch it, or you may use regular

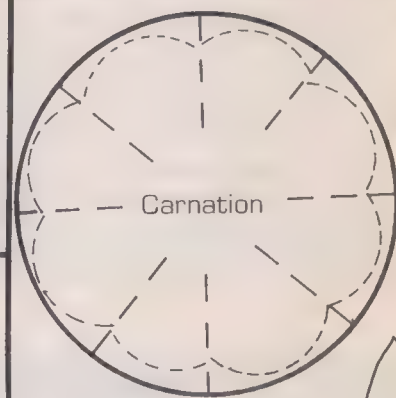
STAR ROSE



Cut 13 silk and 1 velvet for each rose.
Cut 7 silk for each rosebud.

CARNATION

Drawings are



Cut 8 silk



Leaves

Cut 4 cotton each size

craft velveteen ribbon.

Rose petals may be dyed all one color, or you may vary your rose by dyeing outer petals darker and inner petals lighter.

Following "techniques", cup each rose petal and set aside to dry.

You may use a bought rose center at a floral supply house or make your own. To make your own, bend the last 1/2" of a piece of stem wire into a tight loop over a small piece of fiberfill or cotton. With pliers pinch loop tightly and shape cotton into a conical shape. Fasten a scrap of silk over top and tape at base with floral tape. If you use a bought center, be sure to insert stem wire in it using plenty of glue and taping center wire and stem wire together before proceeding.

Fold the top of one petal back 1/3 of the way. Using plenty of glue, wrap petal around center tightly, using tweezers to keep center twisting until you can no longer see center. The tighter the center, the better the rose. Now using each petal in turn, glue in place at base of center, being sure each petal overlaps the preceding one. *Be careful petals do not work their way down the stem. Keep upper edges level.* For a tight rose, pull petals close around previous petal and use glue to hold edges. For an open rose, wind loosely and use only enough glue to hold.

After all the silk petals are in place, determine where rose needs a bit of filling, cut bottom point off of velvet petal and glue in place (usually about 3 petals back). Tape the stem.

You may buy a rose calyx or use the pattern given. Glue at base of rose leaving the edges free. Tape stem again.

You may buy rose leaf clusters or make your own. To make

them, glue leaf petals together in pairs with green #24 wire between, leaving enough wire to work with for stems. Following sketch, tape leaves into clusters, then tape to rose. Rose leaves should be taped so the top leaf comes above the edge of the rose.

Buds are made in exactly the same fashion, being very tightly assembled for a 'young' bud and less tightly for a partly opened bud.

When roses and buds are completely assembled, the edges of the petals should be 'rolled'. This is one by wetting the middle finger on a dampened cloth, then rolling right and left side of petal (not center top) to shape petal realistically. Start on the outside petal and work into center petals.

Dutch Iris Directions

Cut petals, beards and leaves as shown in patterns.

In dyeing, start with a lighter shade at top and blend down into a darker shade starting 1/2 way down. Dye beards in a contrasting color, for example, yellow beards on purple iris. Working two petals at a time, crinkle petals 2 and 3. *Do not crinkle petal 1.*

Glue petals 1, 2 and 3 together in pairs with wire between. Glue beard on petal 2, starting tip 1/2" down from top of petal. Glue only last half of beard on, leaving upper half free.

Apply glue on petal 2 from points A and B to base. Lay petal 3 on top with points (*not petal tops*) matching and press together. Let dry.

Using a pearl stamen cluster, available at a craft shop, attach to a wire stem by taping from base of center down stem wire. You may wind the center wire around stem wire for better adhesion.

Apply glue to base of petal 1 pairs, place evenly around pearl center and tape in place. Apply glue to base of petal 2 and 3 pairs and glue in between petal 1 openings with petal 3 toward center and the bearded petal 2 away from center. Tape in place.

Apply glue to calyx pieces, leaving top 1/2" free. Place each piece on the back of a petal on opposite sides of stem and fit around stem. Tape in place.

With thumb and forefinger, bend each petal one into center, bringing it down and out to make an open bowl shape. Then bend petal 2 and 3 pairs in same fashion, bending petal 2 down and petal 3 in toward center.

Put leaf petals together in pairs with wire between, making 3 leaves. Tape to stem about 2 inches apart, starting three inches from base of flower.

one-half size

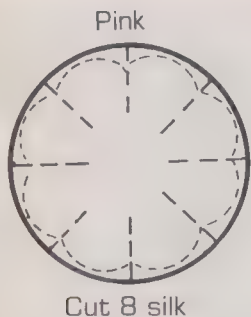


Diagram 1



Diagram 2

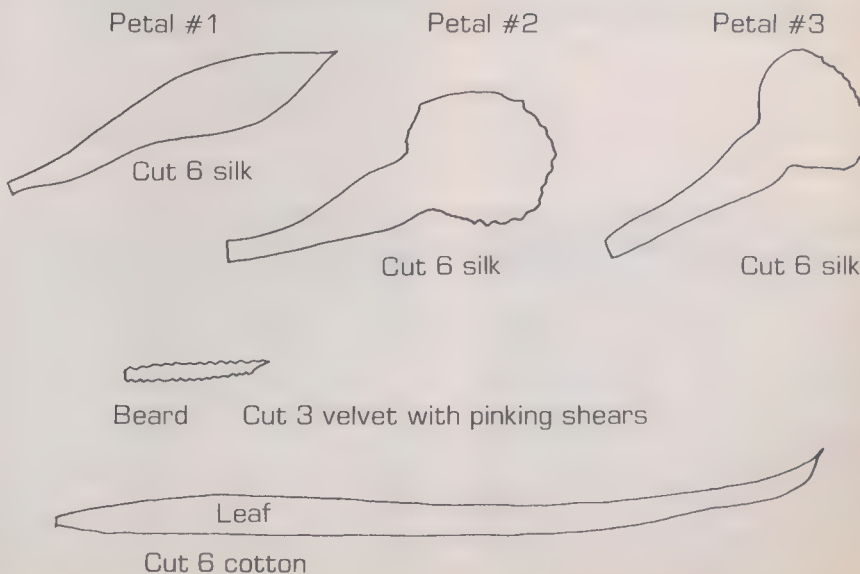


Diagram 3



Cut 2 cotton

DUTCH IRIS



INKLE

The word "inkling," a hint or suggestion of, may derive from "inkle," a narrow, woven band. And "narrow" is a great way to start weaving the take-along way.

by Lura LaBarge

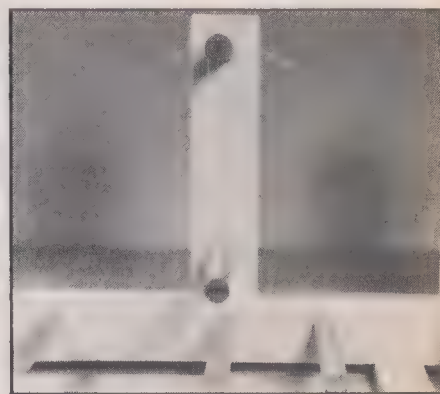
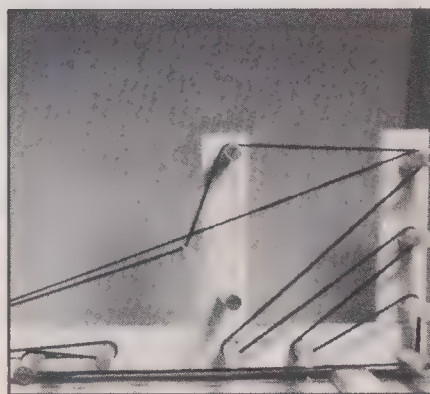
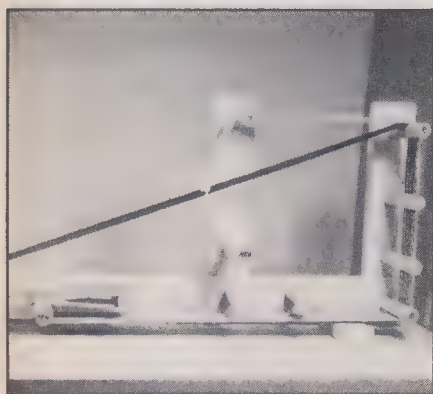
Inkle weave in the park while you watch the toddlers, or on the beach while you soak up the sun; inkle in the screenhouse or on the ferryboat or, in case of rain, indoors. Once you've prepared your inkle loom for weaving, you only need one hand free to carry this eminently portable craft with you anywhere.

While construction details may differ, any inkle loom is basically a support structure for the pegs or bars around which the warp yarns are tied. Buy (or make) a loom that is sturdy enough to resist the considerable force exerted by the warp. Select a model with a built-in tensioning device for easiest control. You'll want a belt shuttle with a knife-thin edge for packing the weft, perhaps a second shuttle for passing a heavy

weft yarn. Scissors, a tape measure and a long, large-eyed weaving needle will complete your basic "tool kit."

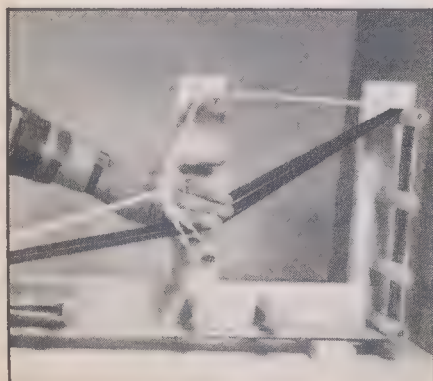
Meant for weaving narrow bands (up to maybe 4-½" wide on an open sided loom like this one from Beka Looms, Beka, Inc., 1648 Grand Ave., St. Paul, MN 55105), an inkle loom most easily produces a warp-faced weave. The weft shows only a tiny bit at the selvages. In wool or wool blends, a tightly twisted 2- or 3-ply worsted works well for warp and weft. Mercerized cotton is good, too, as is linen. Select yarns that are strong, not too hairy and not too stretchy. Remember, the warp is where the color is.

An inkle loom is classed as a "fixed heddle" type. (We'll tell you in a minute how to "fix" the heddles.) You change the shed with your hand. A child can



Inkle loom is shown above left warped for shortest length. At right, above, it is warped for longest length. For down shed, place your hand on the open warp between the heddles and the top rear bar and push down as shown. To form up shed, put your hand below the open warp and lift up.

Use a gauge to measure off cord for string heddles. Tie each cut length in a square knot around the top bar and heddle bar to make heddle loop. Loops will be uniform.



WEAVING

understand its operation. Planning the warp can be interesting enough to intrigue the discerning (and designing) adult. Using the bands produced can prove an inspiration to the home sewer. Inkle weaving is a good introduction to loom weaving principles generally and rewarding to the impatient—it works up fast.

Warping the Loom

The weaving won't get slacker as you weave; it will get considerably tighter. Determine how the tensioning device on your loom works. Position it so the tension can be relaxed as the work progresses. On the Beka inkle loom, this means the tension bar should be about 1" from the front end of the adjustment slot to start with.

To warp, start at the front bar. Take the first warp *under* the top bar, over the top rear bar and around the pegs. The path around the pegs determines the total length you can weave. From the bottom rear bar come forward around the tension bar, around the center bottom bar and back to the front bar. Tie the warp to the starting end. Take the second warp *over* the top bar, then follow exactly the same path as before. Install a string heddle on the second warp. Continue affixing warp threads, taking the odd numbers under the top bar, the even numbered warps over the top bar, installing the string heddles as you go on all the even-numbered warps.

Colors are usually indicated with an initial which may be different for each pattern draft given. Look for the key.

The heddle warps are usually shown as the bottom row of squares. It doesn't much matter which row is in the heddles, though. In the end result, you'll not be able to tell the difference. Since you warp from left to right, threading drafts are read from left to right. If they are too long, they are broken off and continued on the next line, just as you read a sentence continued on the next line.

In working up your own designs, you may want to use graph paper and colored pencils.

Drafting

We've said the color/design of an inkle band is determined in the warp. The threading draft indicates which color goes where. To duplicate a band, you need to interpret the draft to warp your loom. In designing your own weaving, you will find it helps to understand and use the system, both in developing your designs and in recording them.

Compare the diagrams to the photographs that accompany them. That's your clue to reading threading drafts.

There are many "belt-like" uses to make of inkle bands—book straps are simply belts for books; camera straps, binocular straps, even dog and cat leashes are simple bands with hardware attached. You can even buy the necessary findings to make suspender straps, adjustable if not elastic. We thought guitar straps might be a good choice and investigated further. There are two kinds of guitars. Acoustic guitars take a wide strap about 5' long with a button hole at one end, plus a split into two 18" straps to tie at the other end. Electric guitars usually have an adjustable strap with leather ends that buttonhole over two knobs on the guitar body. Finding the adjustable slider in the width needed is a problem and not wanting to get into leatherwork another (though your friendly shoemaker could solve this problem.) You can use the two D ring arrangement for adjustment and make a two section strap as shown. We narrowed the band further by pulling the weft very tightly at the end destined to receive the D rings. Or you can find out exactly how long to make the strap buttonhole to buttonhole in the first place—just don't make the buttonholes too large and remember that the weight of the guitar will stretch the band.



Many experienced weavers take on inkle because it is simple and fast and makes great belts and straps for combining with other handweaving. For the same reasons, inkle weaving is a good entry level technique too.

Making Buttonholes and Split Bands

Pack the weft in one shed and in that same shed pack a second weft running in the opposite direction. Change the shed, beat, and run both wefts through in opposite directions, naturally. Be sure to pull both equally tightly, keeping the width of the band the same as it was. Three double-wefted pics are ample, then bring out each shuttle at the center of your band. Beat and weave each back to its selvage on the alternate shed. Continue weaving with the two shuttles for a longer slit or to the end of the band for a split as shown here. For a buttonhole, two or four pics, then carry

each weft all the way across the band, closing the slit. To reinforce it, repeat the two-weft weaving for two more pics.

Two-piece strap for electric guitar

Musicians of our acquaintance, admittedly few, seem to have stronger feelings about straps for electric guitars. The adjustment must not fall on the guitarists back. The short piece (not counting fringe) should be about 18" long for a 6' high musician. Make the shoulder piece about 30" long from buttonhole to D-ring attachment, but check with your musician and his guitar.

B	B	B	B	B	B	W	B	B	
	B	B	W	B	B	W	B	B	

W= White

B= Black

B	B	B	B	B	B	B	B	B	
	W	W	W	W	W	W	W	W	



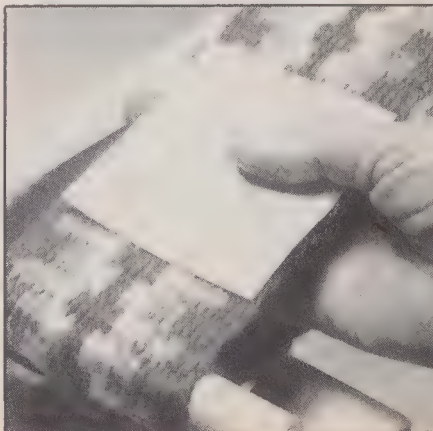
To install string heddle: T is top bar, HED is heddle bar. Slip knotted side of loop under heddle bar, to the left of the warp thread. Lift the other side over the warp and pull it back down around the heddle bar, thereby trapping the warp within the doubled-over string heddle.

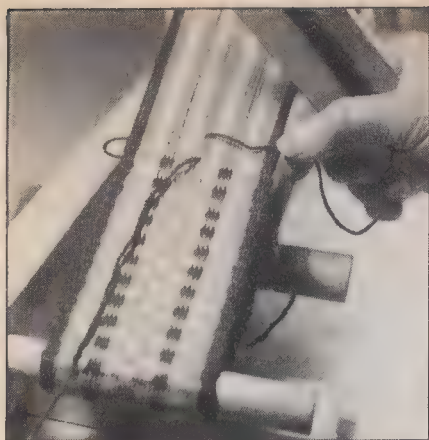


Use your hand to open a reluctant shed (above). Use a gauge as shown below to maintain an even width.

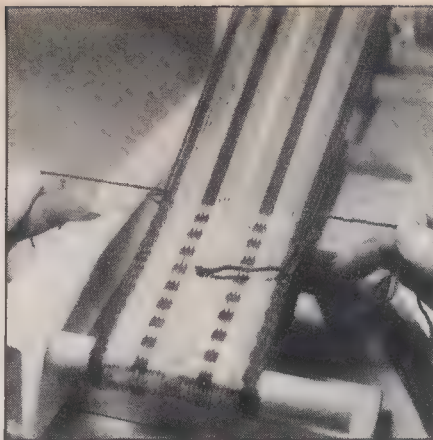


Use a gauge to maintain even beat (above). Release tension when it's time to move band, as shown below.





To begin a split band: Using a second shuttle, add a second weft in the opposite direction (above). Pull both wefts tightly to maintain the same band width and beat a bit more strenuously. Repeat 2 or 4 times.



To complete a split band, bring both wefts out at the center of the band. Weave on in two separate bands. For a buttonhole, just reverse the procedure to return to one wide band. Weave the extra weft ends in later.

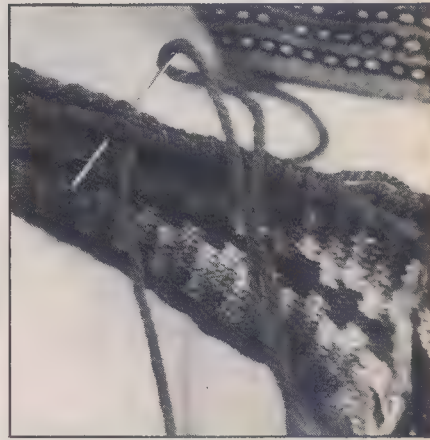


Narrow down band by pulling weft more tightly where D rings will be attached. Fold end under and sew down securely, capturing both rings to form buckle.

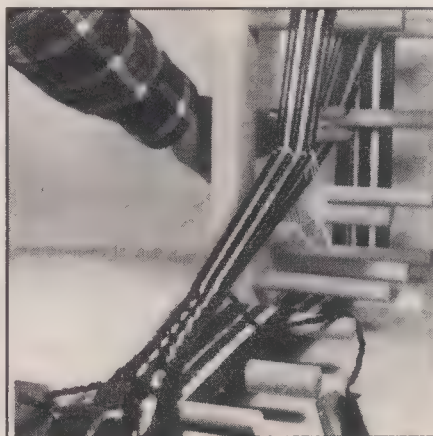


With the threading draft above, you'd have a black background. Where a single white warp is shown (in either warp) a white "stitch" results. Where the white yarns are adjacent, one appearing in each shed, the woven result is as near a single line as you can get.

Reading the threading draft shown here, you'd use black yarn for all the open warps and white for the heddle warps. The down shed brings the heddle warps on top; the up shed puts the dark warps on top. Weaving this warp would produce a series of horizontal stripes.



An eyeglass case is one use for leftover inkle bands. Simply lace the edges together to form a pocket, tack fringed ends down to outside for easiest finish.



Leftovers

A little sewing can transform a short piece of leftover inkle band into an eyeglass case. First make sure it is wide enough for the folded glasses; check that the fringed ends when folded back will allow a deep enough pocket. Simply lace the edges together and fold over and tack down the fringed ends. Put your glasses away. Take your coffee or lemonade and your inkle loom and spend the afternoon outdoors in the sunshine.



from Vine to Vase

Like handworkers of old, contemporary craftsmen enjoy the satisfactions of working with the beautiful materials of the good earth.

by Lorraine Wood

Earth related materials have a special fascination for most craftsmen. So it is today and so it was thousands of years ago. Natural materials have a feel of life and working with them gives the craftsperson a very elemental satisfaction. Bones and feathers, animal hides, plant materials and stone all fall into this category and included in the broad section called plant materials we can discover gourds.

What began as a utilitarian art is currently being revived. Gourd work reaches 'way back into history when ladles, bowls, baskets and dippers were common utensils fashioned from gourds. Today gourds are still being used by contemporary craftsmen and gourds from the Andes, beautifully burned and incised, are showing up in better gift shops.

To journey back to the beginnings, gourds, in perfect condition, have been discovered in Egyptian tombs dating back to 3500 B.C. These gourds were placed in the tombs with the deceased to aid them in their journey to eternity.

It is not surprising that gourds enjoyed popularity in many

ancient cultures. Their various shapes were long ago recognized as ideal for utilitarian items such as dippers, bottles, baskets and the like. The tough outer shell of the hard-shelled lagenaria variety, coupled with its hollow interior, made it suitable for many different uses. In the South Sea Islands alone, thirty-six different gourd usages have been documented. Since the Polynesians lacked clay in their volcanic soil, the gourd filled a very real need, as a substitute for ceramic containers and utensils.

Throughout history gourd usage has varied from country to country. In Japan carved and laquered bottle gourds became wine (sake) containers. The Chinese had a very special gourd use. They used small gourds to make pet cricket cages (the crickets were maintained for gaming purposes). In India gourds turned into musical instruments and in New Zealand they became containers. The ancient Maoris of New Zealand decorated their chiefs' gourds with very intricate and winding designs which today are museum pieces.

Of course, many usages overlapped from country to country and the many different methods of decorating the gourd varied but also were shared. Gourds were burned, dyed, carved, laquered, painted, beaded and stained. They were sometimes cut, sometimes left whole.

No matter how they were decorated, the most common usage of the gourd was as a container of some sort. In this article the gourd is presented in that light. Four projects are included. There are two dried flower vases, one bowl and a bird house.

Only hard-shelled lagenaria gourds have been used. Those smaller, brightly colored gourds found at harvest time on local fruit stands are called ornamental gourds. They are beautifully patterned and shaped but they have a much softer, thin shell and are quite perishable. The lagenarias, on the other hand, are harder shelled and sturdier. They are, therefore, the better material for long lasting gourdcraft.

Growing Lagenarias

If you start this spring you can have a harvest of cured gourds for craft work next spring. Growing gourds does take some time and attention but the idea of growing your own supplies "on the vine" appeals to many. If you would prefer an alternative to growing your own you can write to the American Gourd Society, P.O. Box 274, Mount Gilead, Ohio 43338. Enclose an SASE and request a list of gourd growers who would sell you some cured lagenarias. Refer to *Illustration 1* in order to determine what shape lagenarias you would prefer.

When it comes to growing your own you can't walk into the local supermarket or nursery and purchase lagenaria seeds. However, various seed companies do supply the seeds. Seeds can also be obtained from other gourd growers who are listed with the American Gourd Society. Companies that supply seeds are as follows: W. Atlee Burpee Co., P. O. Box 6929, Philadelphia, Pa. 19132; Nichols Garden Nursery, 1190

days until some of the seeds sprout. Remove the sprouted seeds and plant them in good potting soil approximately 1/2" below the surface of the soil.

When all danger of frost is past transplant seedlings outdoors. The plantings should be about 10 feet apart and the soil should be mounded. Many gourd growers recommend the use of either nitrogen fertilizer or rotted manure. The fertilizer is applied around each soil mound or the manure is placed underneath the mound. The fertilizer should not be added until the plants are well established.

Gourd seedlings so not take too kindly to transplanting but they usually have a good survival rate. They will need an initial adjustment period of a few weeks. After that period they will grow rapidly.

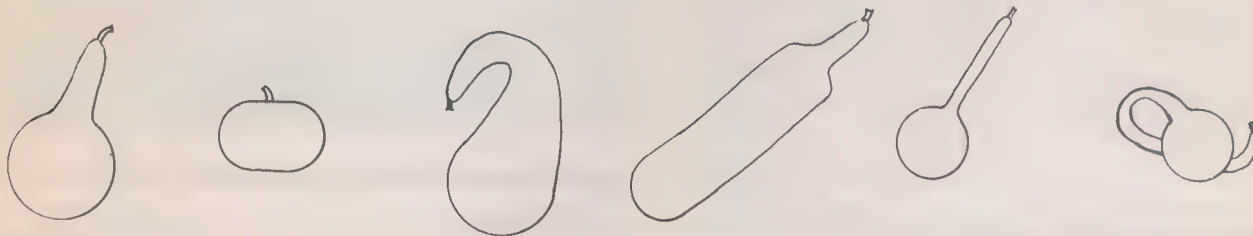
If you are planting the seeds directly outdoors follow the same procedures as detailed above. Place about 6-8 seeds in each mound and cover them to the depth of two times the length of the seeds. After the seeds have grown, thin each mound to just a few sturdy plants. Generally gourds may remain on the vine as long as the vine remains alive.

Curing Gourds

Curing time depends primarily on the size of the gourd. Small lagenarias cure in 3-6 months. Large ones can take up to one year. Place the gourds on a rack to cure or place them on layers of newspaper. Turn them often. When the gourds are fully cured they turn light brown, beige or off-white and their seeds will rattle.

Preparing a Cured Lagenaria

The first step in preparing a cured hard-shelled gourd involves cleaning the outside. A cured gourd has a mottled outer papery crust which should be removed. Wrap the gourd in a hot wet towel(s) for several hours to soften the crust. Then use a paint scraper, a steel wool pad or a stiff brush to



Gourds come in many shapes and sizes, most of which can be used in making bowls and vases.

North Pacific Highway, Albany, Oregon 97321 and Stokes Seeds, Inc., Box 548, Main P.O., Buffalo, New York 14240.

A long growing season is needed for lagenaria gourds. In southern states the procedure is simple. The seeds are planted directly outdoors at the beginning of the growing season. In less temperate climates such as Zone 4 (encompassing most of New York, the northern half of Massachusetts and the southern parts of Vermont, New Hampshire and Maine) the growing season is only 140 days and the seeds must be sown first indoors about 3-4 weeks ahead of time. When the danger of frost has past, the seedlings are transplanted outdoors. The far Northern sections of Canada and the United States, which have very short growing seasons, usually give the seeds a start in a greenhouse environment.

If you are sowing your seeds indoors first you can hasten germination by starting the seeds sandwiched between wet towels. Keep the towels moist and in a warm place for a few

scrape away the crust. Additional towel soakings and scrapings can be done if needed. When finished the gourd should appear smooth and unspotted, or lightly spotted. Rinse the cleaned gourd and allow it to dry thoroughly. The gourd may now be used or stored.

Cutting the Gourd

The gourd is easily cut with an X-acto knife, X-acto saw blade, a keyhole saw or any other small single handle saw. Generally a saw works better than a knife. Use a knife, however, to begin the cut and establish a hole into which you can place your saw blade to begin cutting. The photo at the top of page 50 shows a cut, ground grown dipper gourd. This gourd eventually became a burned and decorated bowl. Note that the gourd was cut into three parts. The bottom or bowl part, the stem part and the top cut off part of the bowl. This last top bowl part will be cleaned and inverted become the base for the bowl. The dipper stem part can be reserved for a

possible handle for some future project. Note also in the same photo the dried pulp and seeds that cling to the inside of the cut gourd. These must be removed.

Cleaning the Pulp

A spoon and a screwdriver are helpful in cleaning out the pulp. The screwdriver, inserted between pulp and inner wall, loosens difficult areas. The spoon, used as a scooper, finishes the scraping job (see photo). To further smooth the inner surface of the cut gourd use medium and fine sandpaper over the entire inside surface. The top cut edge should also be sanded.

Gourd Vases

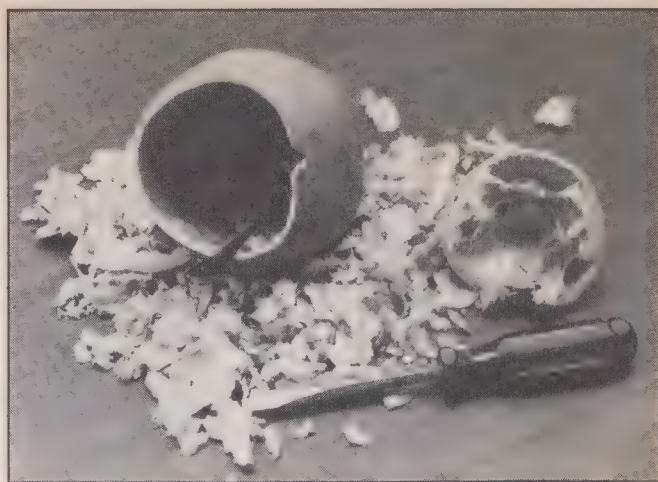
Two dipper gourds were cut and cleaned (as per previous instructions) to make the pictured vases. These vases are intended to hold dried arrangements. Gourd vases can be waterproofed so that they can display fresh flowers but the interior of walls of the gourd should be well sanded before any commercial waterproofing solution is applied. Since the pictured vases have narrow necks, the job of sanding the interior smoothly is difficult. For that reason, dipper type vases with narrow openings are best confined to dried arrangements. The best way to "sand" the inside of narrow necked items is to place small pebbles inside the gourd and shake the gourd vigorously, then empty out pebble and resulting debris. This process should be repeated until no more debris can be removed.

The vase with the tree on it features an etched design. The exterior of the gourd was first given two coatings of dark brown leather dye. Leather dyes work well on gourds and the brown tones blend especially well with the natural quality of the gourd.

The design of the tree was drawn free hand on the gourd with a white line pencil. A thin etching head was placed in an electric Moto-Tool and then used to etch the drawn lines.

The more muted wandering floral design vase was done with a simple resist method. Rubber cement was applied with the point of a toothpick directly to the undyed surface of the prepared vase shape. Hot wax could also be used as a resist applied in a batik method. Once the rubber cement was thoroughly dry, dark brown leather dye was applied to the vase. When the dye was dry, the rubber cement lines were rubbed off. The areas where the rubber cement had been "resisted" the dye and the resulting pattern retained the natural color of the gourd, a soft muted brown. In contrast to the etched design, which actually went below the outer surface of the gourd, the resist method gives a softer surface line design.

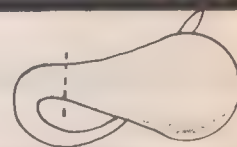
Since most gourds are not even on the bottom they need to be leveled in some way in order to stand sturdily. One simple



All the dried debris inside the gourd must be cleaned out. A screwdriver and spoon are used for this job. Below, etching is done with Moto-Tool equipped with an etching point.



Cutting line for vases



Cutting a gourd to make a bowl. An X-acto knife starts the job, and a saw blade finishes it.

method of doing this is to glue (using a strong glue such as epoxy) a stand to the base of the gourd. In the case of these two vases, wooden craft rings were used as a base. These rings were dyed with the same brown leather dye that was applied to the gourds. Do not try to sand the gourd smooth on the bottom. You will weaken the base or sand a hole in it.

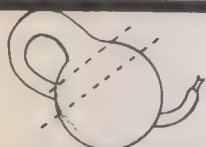
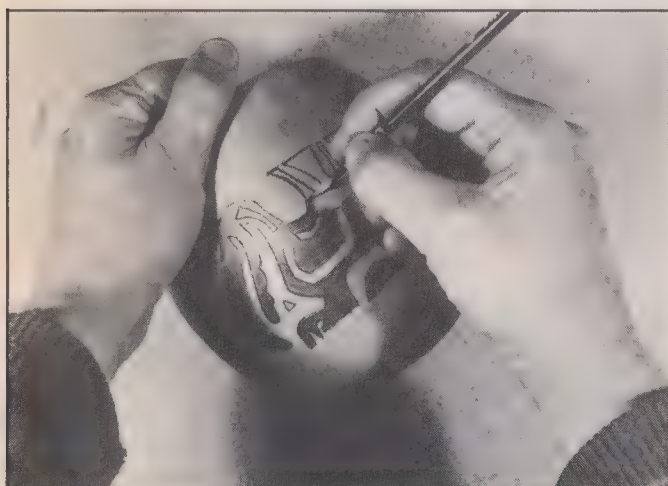
A Gourd Birdhouse

The pictured birdhouse utilized a fairly large bottle gourd. Before cleaning out the pulp or cutting the gourd was colored a dark rich brown color in the oven. Preheat your broiler and coat your scraped gourd with vegetable oil. Place the coated gourd in a large pan and slip it into the preheated oven. The gourd must be watched carefully and turned often so that all areas are colored fairly evenly but not burned through. Some mottled effect is attractive but all areas should receive some coloring. There is an odor associated with the broiling and, although it is slightly unpleasant, it is not harmful.

After the broiled gourd has cooled cut a hole in the appropriate place as an entrance to the bird house. Sand the edges



A completed burned and dyed gourd bowl is in the foreground. The two gourd vases are in the background.



Cutting line for bowl
and bowl base

of the entrance hole. Scoop out the debris inside the gourd with a spoon (in the same manner you would scrape out a pumpkin).

Next use a hand or electric Moto-Tool with a drill bit to make a hole below the entrance hole for a perch. A small dyed wooden dowel length is glued in the perch hole with epoxy. Also drill two holes opposite each other through the end of the dipper part and thread heavy twine or a leather thong through these holes to serve as a hanger.

The final step is to give the birdhouse several coatings of varnish. Clear acrylic spray may also be used.

A Gourd Bowl

The pictured gourd bowl combined the techniques of wood burning and dyeing. A dipper gourd was cut into three sections as shown in *Illustration #2*. The larger lower section becomes the bowl proper. The next section (below the dipper neck) becomes the base of the bowl. Retain the long neck section for practice burning or for a future handle on another project.

Decide on a design to decorate the main bowl part and the base. Draw the design in pencil on the gourd free-hand or draw it first on a piece of lightweight paper and transfer it to the gourd with carbon or graphite paper.

Place a fine line tip in your burning tool and preheat. Proceed to go over all your design lines with the burner slowly. A gourd in the process of being burned is pictured. Note the position of the burning hand and elbow and also the manner in which the gourd is held. This has proven to be a most comfortable position.

After the design lines are burned you will want to bring out the design further with dyeing. Dark brown leather dye is again used. Place some dye in a small bottle cap and use an old medium fine brush to apply the dye inside the burned lines. Do not overload your brush with dye as the dye tends to creep a bit. The gourd will soak up some of the dye and it is usually necessary to apply two coats. Buff the second coat after it has dried with a soft cloth. Clean your brush in alcohol.

To make a stand invert the second cut gourd section and place the bowl on top of it. Some adjustment will be necessary. Note how the bowl sits on the stand and mark with a pencil those places on the stand that need to be sanded down. Sand all high places on the stand until the bowl rests comfortably and then glue the bowl to the base with epoxy.

Source of supply:

Omega brown leather dye is available at Tandy Leather Company (Over 600 stores nationwide)

Woodburning tool is available from Woodcraft Supply Corp.
313 Montvale Ave. Woburn, Mass. 01801

Bibliography

The following books and pamphlets are available from the American Gourd Society, Box 274, Mt. Gilead, Ohio 43338
Gourds: Their culture and Use by Mrs. H. Hamlin . . . 10¢
Gourd Seed and Planting by Miller and Stevens . . . 10¢
Making Bird Houses from Gourds

by Carroll Neidhart . . . 10¢

Lagenarias How Do! by John Stevens . . . 10¢

Creativity With Gourds by Hamel and Sparkman . . \$1.50

Pearson Gourd Manual by Harold Pearson . . . \$1.65

Gourds, Their Culture and Craft, reprints of
the Society . . . \$3.00

Hand Carved and Decorated Gourds of Peru,
by Menzie . . . \$6.95

Please add 15¢ postage for up to six bulletins.

In addition there is a recent book out devoted to gourd craft:
Gourd Craft by Carolyn Mordecai, Crown Publishers, Inc.,
One Park Ave., New York, N.Y. 10016 (1978).



The gourd bowl was decorated with a combination of burning and dyeing. Outline was burned with a woodburning too, then design was filled in with dark brown leather dye, below.

DECORATIVE BRAIDING

If you can braid a little girl's pigtail you can make decorative flat braid to use in belts, plant hangers and other accessories for yourself and your home.

by Ellen Appel

If you know how to braid hair, you're already an accomplished fingerweaver. Braiding, or fingerweaving, is just that simple.

To make a "pigtail," belt, purse, or planthanger, you merely weave the strands together in a regular pattern. Your tools are your fingers. No equipment is required at all.

The main difference between making pigtails and braiding more elaborate projects is the number of strands in the braid. A pigtail is the simplest 3-strand braid. All projects shown on these pages have at least 7 working strands. Each is a flat braid, and extremely simple to do. (Lanyards - those shiny, plastic keychains and whistleholders that all children make in summer camp - are round braids.)

A word about Terminology

The only confusing aspect of braiding is the terminology, especially when it comes to the word "strand." The plant hanger, for example, has 8-strand braids cradling the pot. Just as it sounds, each 8-strand braid is composed of 8 cords.

On the other hand, if you look closely at the tassels in the 7-strand belt, you'll notice that there are considerably more than 7 threads. The reason for the discrepancy is simple: the word "strand" is not a synonym for "thread," "cord," "yarn," or any other name for the materials in the braid.

Instead, the word "strand" refers to the number of working strands in the project. That little girl's 3-strand pigtail, for example, has 3 working strands with thousands of hairs in each strand. By the same token, each strand in the 7-strand belt is composed of 4 threads. In short: in braiding, each strand may be any number of threads, depending upon the thickness desired for the strand.

Materials

Use threads, cords or yarns with little or no stretch. The plant hanger shown uses Lily Mills Macra-Cord. Belts are all novelty yarns of 100% rayon.

General Directions

Cut as many cords as you need. As a general rule for most average-width braids, cut cords about twice the length you'd like the finished braid to be. The wider the braid, and the tighter the weave, the longer the cords must be.

For most flat braids, knot the cords about 10" from the ends. Then pin the ends to a macramé board, clip them in a clipboard, or close them in a drawer.

As you braid, keep the tension as even as possible. To check tension as you work, periodically measure the braid's width and count the number of cords per inch.

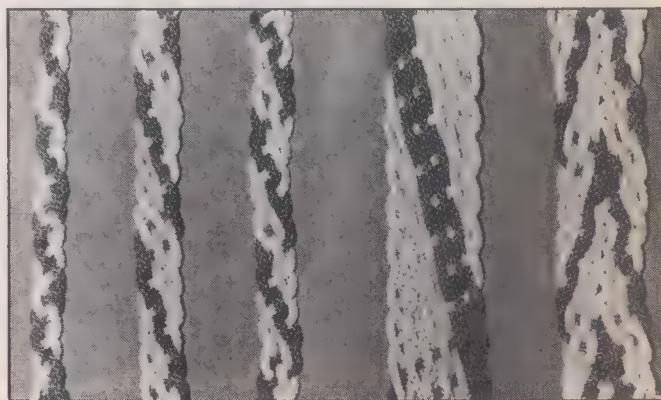
If cords tangle, pull one cord from the tangled group. This procedure loosens the rest of the cords. It also makes it easier to untangle the entire group.

Four-Strand Braid

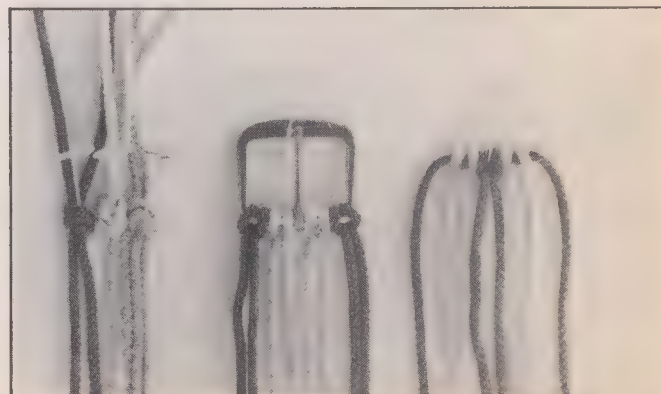
Bring the left cord over the cord to its right *a*. Bring the right cord under the cord to its left, and over the next cord *b*. Repeat these steps throughout the braid, as illustrated in *c* and *d*.

Any Odd Number of Cords

Bring the left cord over the cord to its right. Hold the new left cord aside *e*. Starting with an over motion, weave the right cord through the other cords *f*. Repeat these steps throughout the braid, as illustrated in *g* and *h*.



Some sample flat braids are shown above. Left to right: 4-strand braid, 5-strand braid, 6-strand braid, 12-strand braid, and 12 strand chevron braid.





Any Even Number of Cords

Bring the left cord over the cord to its right. Hold the new left cord aside *i*. Starting with an under motion, weave the right cord through the other cords *j*. Repeat these steps throughout the braid, as illustrated in *k* and *l*.

Chevron Braids

Unlike the standard flat braid which weaves from right-to-left, the chevron braid weaves from both-sides-to-the-middle. As a result, the braid takes on a chevron pattern. Here's how it's done:

Divide cords into two equal groups. Starting with an over motion, weave the left cord through the left group. Then place the cord alongside the right group *m*. Starting with an under motion, weave the right cord through the right group *n*. Repeat these steps throughout the braid.

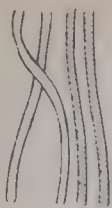
Endings

The easiest way to end a braid is to divide the ends into small groups. Then knot, wrap, or braid each group.

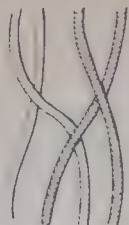
To wrap the ends, cut a 1-foot gathering cord. Loop one end of the gathering cord, and lay this loop over the ends. Wrap over the loop and ends at the same time. As you near the looped end, thread the wrapping cord through the loop *o*. Pull the other end of the wrapping cord. This pulls the loop under and secures the end *p*.

Here different methods of starting a flat braiding are pictured at lower left, opposite page. From left to right: knotted ends, reverse lark's head knots on a standard belt buckle, reverse lark's head knots on another cord.





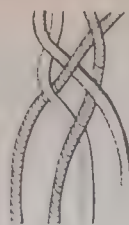
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b



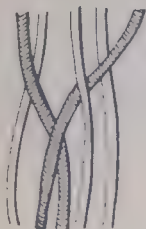
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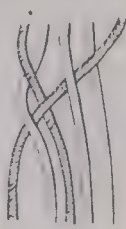
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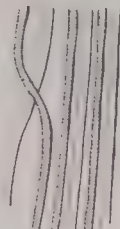
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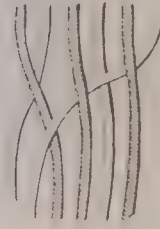
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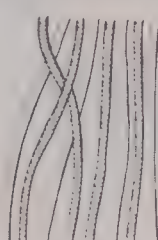
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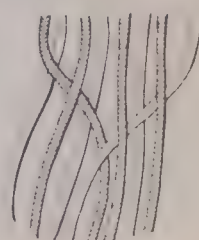
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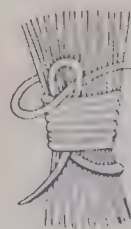
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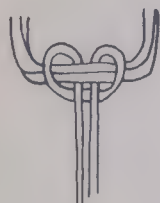
n



o



p



q



r



s



t

Buckled Belt

To make a buckled belt, use 2 rings for the "buckle." Cut cords four times the length you'd like the finished belt to be. Fold cords in half, and tie them to the rings with a reverse lark's head knot. Here's how to make the knot:

Loop the folded end over the rings *q*. Pull the ends through the loop *r*.

Braid the belt using the standard or chevron braiding technique. End the belt by dividing the ends into smaller groups. Then make an overhand knot on each group. Trim ends.

To buckle the belt, slide the end through both rings. Then bring the end over the top ring and under the bottom ring *s*.

Plant Hanger

For a 28" long hanger, cut 4-yard lengths of cord as follows: 6 brown cords, 6 beige cords, and 4 turquoise cords. Fold all cords in half. Wrap a one-yard gathering cord 3" from the folded ends. (See illustrations *o* and *p*.)

Hang the folded ends on a wall hook, drapery rod, or anything else that lets cords hang down straight. Divide cords into 4 groups, with 3 brown, 3 beige, and 2 turquoise cords in each group.

Braid each group for 18". Then divide each group in half. Braid each set of 4 cords for 4". Joining the right 4 cords from one group and the left 4 cords from the neighboring group, braid cords for 4" *t*.

Gather all cords together. Wrap a one-yard gathering cord around all cords. Trim tassel as desired.

GOING PLACES



A craftsman's paradise and an historian's delight, **Colonial Williamsburg** offers charm, beauty and authentic early American crafts.

by Michael Riley

Last summer, as my wife and I were finalizing preparations for a year-long, cross-country vacation, she mentioned that we might want to visit Williamsburg, Virginia. "It's a restored town, where all the people dress up in costume. . . They don't even let cars on the streets," she told me. Now, having lived in Los Angeles all of my life, I was just a bit dubious about going to some little southern town. And Williamsburg? Just how exciting could it be? I'd never even heard of it. But Susan wanted to go, so I agreed to look into it.

Further investigation showed me that Williamsburg was more than just a 'town where cars are not allowed', but an entire city, restored to its original eighteenth century appearance, complete with working eighteenth century industry. Well, my appetite had been whetted and we decided to spend a week or two there on our way to Florida. Little did we realize then, that Williamsburg would so intrigue us that our 'couple of weeks' would turn into an indefinite stay. We are, as of this writing, still here!

What struck us most about Williamsburg, aside from its obvious physical beauty, was the diversity of its craft programs. Within a two mile radius are over 100 men and women serving as master craftsmen, journeymen and apprentices, in thirty-six craft shops.

As a weekend hobbyist myself, seeing an entire town devoted to craft excellence made me realize that I'd like to become a part of it. So I acquired a position in the silversmithing department, learning the techniques of hand-wrought silver using eighteenth century methods and later demonstrating these skills to the hundreds of guests who visited each day. The one conclusion that I've drawn is that if you are even slightly interested in American crafts, you must see Williamsburg. It is truly a craftsman's haven.

There are few places left in America where one can learn a skill from a master craftsman, and the Williamsburg craft programs have been set up for just this reason: to preserve early craft techniques from the danger of extinction and to pass on the traditions of the self-



The cooper



Bootmaker's shop



Spinning



The silversmith

reliant artisans of yesterday. With the opening of the blacksmith's shop more than 40 years ago, Colonial Williamsburg was on its way to becoming the most highly concentrated center of craft activity in the country. Due to an ongoing program of apprentice training, they are now in their fourth generation of skilled journeymen. For the hobbyist, Williamsburg offers a unique opportunity to see the finest craftspeople in the world, on a personal level, to trade secrets with a master, study techniques and improve your own skill with the craft. You'll find that the people in the craft shops love meeting other practitioners of their craft, so by all means don't be shy.

Duke of Gloucester Street is the main center of craft activity with thirteen operating craft shops. Once you leave the College of William & Mary, you enter the neighborhoods of the working class, the men and women we call craftsmen. Your first stop will be the cooper.

Working in an open air shop, the coopers welcome questions from visitors while they fashion tubs, buckets and barrels wholly by hand and eye. Both coopers are natives of England and provide living examples of British influence on American crafts. If you've got the time, you can watch the entire process, from the cutting of the timber to the final sanding.

PHOTOS: MICHAEL RILEY

Weaving more your speciality? Then try the Spinning and Weaving Shop about a block from the cooper, where daily demonstrations take place on the art of flax breaking, spinning flax and wool, and weaving spun threads into plain and patterned textiles. The looms and spinning wheels are all designs of the 18th Century, some of them original, others built by Williamsburg's own craftsmen.

Next door is the bootmaker, where a wide variety of shoes and boots are designed and constructed. A very small shop, the bootmakers must display their wares by hanging them from the ceiling. On my last visit there, I encountered the master bootmaker making a strong argument for using the skin of destroyed animals, principally cats and dogs, for shoe material. "They make extraordinarily fine shoes" he mused to not-so-convinced guests. They make boots to order here, but don't be surprised when you realize you do not have a right and a left boot. This is a modern invention, and not a very good one according to the bootmaker. "Shoes are not made to fit left or right, that is why your feet hurt. Shoes are made to fit feet—both feet, not left or right feet."

Across the street is the James Geddy Silvershop and Foundry, which houses the finest collection of silversmiths in the country. In 1961, Master Silversmith, William deMatteo, was commissioned to fashion reproductions of Paul Revere lanterns for President John Kennedy. Presidents Johnson, Nixon, Ford and Carter have also been recipients of deMatteo's skillful work. He is the only American silversmith to have been admitted into the highly exclusive London Goldsmiths Hall of England.

The Geddy Shop displays a superb collection of eighteenth century holloware. Of significant interest are the two porringers crafted by Paul Revere Sr. and Paul Revere Jr. For supreme twentieth century craftsmanship, the Geddy sil-



"Hands of the Silversmith"



The Gunsmith



Musical instrument maker's shop



Brickmakers

PHOTOS: MICHAEL RILEY



Papermaker

versmiths offer a complete coffee and tea service that required some 400 hours of labor and sells for the modest sum of \$12,780.56. It is said that more holloware is produced on these grounds than in any other single shop in the country. Jimmy Curtis is the resident journeyman at the Geddy. If you're looking for some pointers, seek him out—he loves to talk.

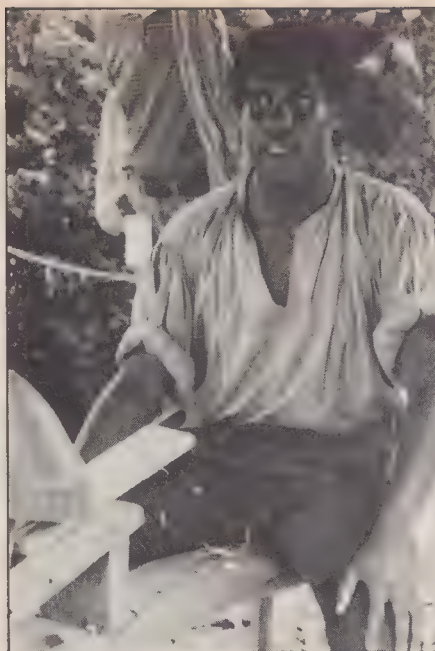
No visit to the Geddy House is complete without taking in the foundry, where candlesticks, spoons, door knockers and a variety of other items are made using the ancient method of sand casting. Pewter, brass, silver, bronze and gold are all used to create items at the Geddy Foundry. On clear days the portable forge is in operation and Master Dan Berg has been known to talk

pewter with guests all day long as he demonstrates the casting of pewter spoons using bronze molds.

Towards the center of town is the Printing Office and Bindery. Within its courtyards are the paper maker, who was recently presented with an eight-foot wooden paper compressor constructed by Master Cabinetmaker, Jan Hueval. The paper made here is used by the printing office on two full-sized eighteenth century type setting boards and hand printers. The bindery specializes in the leatherbinding and decorating of rare books. You'll also get complete and accurate guidelines on the restoration and care of old books and manuscripts. Finally, the bindery offers a fine demonstration of putting intricate marble patterns onto paper to be



Harnessmaker and blacksmith



Shinglemaking



Candledipping

used as book inserts.

Across the street from the printing office are the music teacher, the milliner and wigmaker, each offering demonstrations and interpretations on their crafts as practiced now and in the eighteenth century.

The James Craig Jewelry Shop is your next stop, where jeweler and engraver again practice their exacting crafts, just as they did two centuries ago. Some fine examples of mid-eighteenth century clocks, cutlery and jewelry are on display. Of special interest is a silver tobacco box, made by Edward Cornock in 1723, which was given to Colonial Williamsburg in 1954 by the Queen Mother of England. The bracelet maker is also housed here, drawing silver and gold into fine wire, using

nothing more than a draw bench powered by apprentices.

At the end of Duke of Gloucester Street is one of the most popular of Williamsburg craft shops, the gunsmith. Flintlock firearms are made here as are muskets, fowling pieces, rifles and pistols - exact replicas of Colonial weapons. The gentlemen in this shop have taken a craft and developed it into an art form. They are the only shop in America that has reproduced an entire Colonial flintlock firearm within the boundaries of their own work area.

A turn up Nicholson Street will take you to the Cabinetmaking Shop, where chairs, tables, desks and cabinets are crafted using the simple tools of yesterday. If there is an old world flavor to the shop, it might be because Master

Cabinetmaker, Jan Heuvel, came to Williamsburg from Holland. Everything concerning cabinetry is covered in this demonstration, from the proper storing of wood to the making of "L" joints without the need of a pin. A fine example of a hand powered spinning lathe is used in this shop.

Next door is the musical instrument maker. If you've been struggling to get your own hand-crafted harpsicord into tune, here is the place to get help. One man told me he walked into the shop with plans he had drawn up for a mandolin and spent the entire afternoon going over them with the master himself. The master, he said, was taking notes.

For those interested in the basics, railsplitting and timber preparation are also demonstrated at this location.

One craft I had not really considered was brickmaking, that is, not until I stumbled across three bare-chested brickmakers standing on a small mountain of handcrafted bricks. "There were no apprentices or journeymen, just a master," brickmaker Blair Poteate told me. "A master would set up shop at the actual site location, use the basement as a kiln and hire locals to help. That way he wouldn't have to haul bricks or apprentices around."

If you still have energy left, head for Prince George Street via the Palace Green for a look at the blacksmith, harnessmaker and Deane Forge.

The blacksmith is the oldest of Williamsburg craft shops. Visitors are usually surprised to see the blacksmith fashioning candleholders and cooking utensils rather than horseshoes. But blacksmithing has become a most popular craft at Williamsburg (there is up to a five year waiting period for apprenticeships), bringing with it a host of imaginative, useful items made of iron including chandeliers, sconces, firebacks, fire tools and trivets. The blacksmiths also, just to please guests, make horseshoes.



Carriage wheel maker

GOING PLACES



PHOTO P. JONES JR

An apprentice in harnessmaking will serve three to five years before becoming a journeyman. In this shop, there is but one master and one apprentice who combine efforts to create some of the most interesting articles in Williamsburg. You'll see the finest leathers available being treated and turned into saddles, whips, mugs, beakers, and a very interesting leather fire bucket. This is a good spot to relax and listen to one of the most colorful storytellers in Williamsburg, Master Harnessmaker Irwin Deil. If his jokes don't impress you, his skill surely will.

Located behind the George Wythe house are demonstrations of candle dipping, shinglemaking and basketweaving.

The candle maker says you can become an expert "candle-dipper" in one long afternoon, while the apprentice shinglemaker gloomily reports that he has only to fashion one million square pegs to become a master (he has to count them as well!). On the other hand, the basketweaver spends up to six years learning the skills of weaving split oak. One look at the hands of the master and you will see why. These are relatively

new additions to the Williamsburg craft programs, but judging from the number of guests visiting them, they are also some of the most popular.

There is just one last stop, inside of the Palace Greens, for the wheelwright, where wagon and carriage wheels are laboriously constructed for the vehicles still used in Williamsburg. (My wife was right about the cars, they are not allowed on these streets. You must either walk or take a carriage.) An apprentice at the wheelwright told me he has challenged any major "transportation" manufacturer to match the products produced in his shop. "Let's see GM construct a perfectly balanced buggy wheel". One thing about Williamsburg craftspeople, they are all extremely proud of the work they do and spend a good portion of each day trying to convince their 'modern' guests that the hands of human beings are far superior to the cogs of machines. After watching them at work, I've never heard anyone disagree.

The craft shops are open every day of the year. If you want to miss the crowds (and the cold), Fall and Spring are the times to visit. Depending on your own interest, you can spend a day or a week taking in all that Williamsburg has to offer. If you are anything like me, it might take you a bit longer.

A unique world exists in Williamsburg, abundant in excellence and enthusiasm. For the men and women who wish to pursue and perfect a given craft, without the worries of normal modern day life, there exists an opportunity to do so. For the amateur, there is not a better place to experience the best in American crafts, explore your own ideas with the professional, the masters. Colonial Williamsburg sums up the city this way: "This historic city holds a special appeal for every visitor. In its colonial buildings, and quiet gardens - restored to their beauty and charm of 200 years ago, there is the echo of great words and deeds, and a feeling of a quieter age." It is also a community of dedicated people, people who are willing to consider the idea of a guest, to trade knowledge, and to enhance a craft. It is a special city, and it is a paradise for those interested in American crafts.

Getting Publicity for You and Your Craft Business

by Loretta Holz

By getting good publicity you can make the buying public aware of you and your products and thereby increase your sales.

Whether you are in business selling your own work, running a craft show or your own boutique, running a shop, selling by mail order or lecturing and teaching about crafts, good publicity can add to your success. Even if you are selling your work through shops, sales can be increased by good publicity.

Before we go into how to get it, first we should discuss exactly what publicity is. Basically it is anything you do consciously or unconsciously to get attention from the buying public for your name and for what you are selling. Advertising you must pay for, but publicity is different in that it is basically free, although there may be some expenses involved in making contacts.

You can get publicity in a variety of media and each has its own advantages and disadvantages. Some are more suited to your purposes than others, so this article will tell you a little about each so that you can make a wise selection.

Large companies frequently have their own publicity department and smaller ones often hire an outside firm to do their publicity work for them. You can't do that, but you can do many of the same things that these hired publicity people would do. To get good publicity it takes both hard work and creative insight, that is, the ability to spot an opportunity and take advantage of it. If you know what to do and approach it in a professional way, you have an excellent chance of getting good publicity.

Getting Prepared

Getting good publicity is often a matter of luck to some extent, but this luck is usually backed up by hard work on your part. One simple step you can start with is to get business cards, an inexpensive form of publicity which no craftsperson can afford to be without.

You can make the cards yourself with a silkscreen or other printing method. Or you can have them printed locally quite inexpensively, probably for less than \$15 for 1,000 cards. The card

should have your name and the name of your business (if it has one), your address, and your phone number with its area code. You can add a pertinent phrase or two and/or a logo or symbol.

Keep your business cards available and use them constantly. At shows leave them on your display for customers to pick up, fasten them onto the products you sell and hand them to show directors, shop owners and others who stop to talk to you. When you visit shops to show your work, leave one of your cards. When you make contact with a possible source of publicity, use your cards.

Another item to prepare is your resumé. You are an individual and what you do is interesting. Try to get the facts down on paper so that you will have a sheet handy to give out. You will find a resumé very helpful when you contact a local newspaper, or radio interviewer, as well as other times, as, for example, when you make your initial contact with a new shop, when you enter a new show, etc.

In preparing your resumé make a list of all of the pertinent facts about yourself and your business including how you learned your craft, a little about the craft itself, your training, education and experience, how you happened to start your business, any awards or other recognition you have received and so forth. Organize the information and write several paragraphs, no more than will fit on a single sheet of paper. Type it up neatly and make copies with a copy machine or have a printer make copies for you. As with the business card, make your resumé available and give it out often.

Another bit of preparation you can make for obtaining publicity is to get some good photos of your work. You will use these in a variety of ways so try to make them as versatile as you can

The Press Release

A press release is the conventional way to send out information in a written form to newspapers and magazines. Re-

leases, which are usually just a single sheet of paper but can be longer, might also be sent to radio and TV stations.

When you send out a release you are letting the press know about an event, past or future, which is newsworthy. Keep it brief and to the point, using words economically and stating the facts without making exaggerated claims or using advertising jargon. Grab the reader's attention and give all of the vital information immediately. Don't try to get in every detail but present only the most important ones. Once you have the vital details in the first paragraph you can add less important, but interesting ones in following paragraphs. Write a release to tell about an award you have won, a show your group is running, a selling trip you are taking, in short any happening that can be thought of as news.

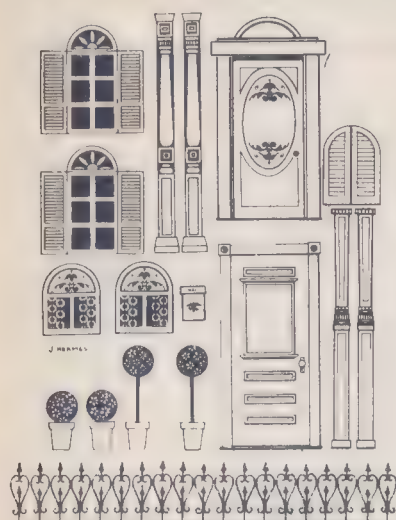
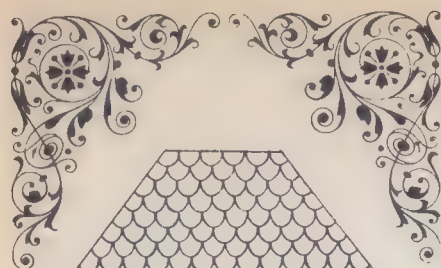
You can send the same release to many different publications. For two local ones in competition with each other you might send two different photos if available.

Working with Newspapers

If you wish to get coverage in your local newspapers, get your press release ready and make a list of local editors.

When you send out a press release keep track of the addresses of those to whom you sent it and the results if possible. When an editor receives a press release, he decides whether to use it or not. If not, he will toss it into the waste basket. If he uses it, he may print it exactly as is or he may cut out several paragraphs (usually the last few) and use the rest as is. Or he may just insert the information on a calendar of events.

Sometimes a news release will spark an editor's interest and he will decide that he would like to run a feature story on the subject. If this is a small newspaper the editor may be the whole staff and have very little time to develop feature stories. If this is the case he may contact you and let you know that if you wish to submit a feature story he would be glad to consider it for publication.



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The editor of a larger newspaper might give your release to a reporter and ask him or her to follow it up and feature story. The reporter will then contact you, and perhaps set up an appointment to come, possibly accompanied by a photographer. Your only job in this instance would be to supply some interesting information so the reporter can write a good feature article.

If you are asked to write the feature story yourself, remember that it is quite different from a news release in which only the vital facts were included. Not tightly written like a release, a feature story has varied information and as much human interest as you can muster. If you feel you don't have the time or talent to write the article yourself, find a friend who likes to write or a high school or college student who would like to earn a few extra dollars.

If the editor does not approach you to do a feature story, don't hesitate to suggest it yourself. Probably the best way to do this is to write a letter to the editor giving him a general idea of what the feature story would be about. Include one or more photos if available, a copy of your resumé and any recent press releases that are pertinent. If you don't get an answer within a few weeks you could call the editor to see whether he has reached a decision. Remember that the editor wants interesting feature articles for his newspaper, but he does not want ones that are just thinly disguised publicity. Your article then should present interesting information and have a theme or central idea.

In deciding which newspaper to approach about a feature article, remember that the larger the circulation of the publication, the smaller are your chances of getting publicity there. While you would send a press release to all of the publications on your list you would send a note about the possibility of doing a feature story to only one at a time.

In approaching a small local newspaper be aware that some will demand that you purchase an advertisement before they will use a feature story about you and your business. Don't be bullied into this, but consider if it is worth taking the ad to have the newspaper run the article. Often paid advertising coordinated with a feature story is very effective and you may decide it is worthwhile for you. In fact, if you are willing to take an ad you might mention your intention to the editor without his mentioning it. He may be more interested in your article because you have become one of his advertisers and it is the advertising that pays to run the newspaper.

On the other hand don't feel obligated to take an ad. You are offering the newspaper an interesting and worthwhile feature story and perhaps a good photo to use with it and these on

their own, not accompanied by advertising, can be useful to a newspaper.

While you are working with local newspapers don't ignore magazines. Thousands of magazines are published in this country and perhaps you could find several interested in you. Consider local and regional publications like *Yankee*, which has a special section with short features on small New England Craft businesses. Another interesting regional magazine is the *Oark Mountaineer*, which is also very involved in local crafts.

Does anyone in your family work for a company that has its own magazine or newsletter? Send information to the editor. Look for *Writer's Market* or *Craftworker's Market* in your library or book store or order a copy from the publisher (9933 Alliance Rd., Cincinnati, OH 45242). Both of these annually revised guides will give you the names of other magazines to try. Don't hesitate to write to someone like myself who often writes about craftspeople and what they do. My address is at the end of this article, and while I cannot guarantee to get free publicity for everyone who writes to me I am glad to do so whenever I can. Why not write to Barbara Brabec who writes a column about craftspeople for this magazine? Check her column in this issue for the type of article she writes and her address.

Once you have succeeded in placing a press release or feature story, merchandise this publicity, that is, have copies of it made up by a printer and have these available for the same distribution as your business card and resumé. Why not take several pieces of publicity and arrange them on a single sheet with the names of the newspapers from which they were clipped and the dates? The printer can reduce the size if necessary and very inexpensively print up copies for you. Give them out at every opportunity and mount a copy on your display at crafts shows. People will stop to read at least a few paragraphs and will be more apt to buy something since you are a "famous" crafts person.

Radio and TV Publicity

While you may find that newspapers and magazines offer you best chances for publicity, don't ignore the possibilities that radio and TV offer. Listen to your local radio stations and see which ones have interview shows. Consider whether you would make an appropriate guest on such a show and what your subject might be. As with the newspaper, the smaller the operation, the greater chance you have of getting an opportunity to be interviewed.

Note down the name of the program and of the interviewer and write him or her a note suggesting an interview and a topic for discussion. Include a copy of your resumé, any appropriate press releases, and copies of any publicity you

have been able to obtain. If you don't get an answer, call the station and ask if you can speak to the interviewer. While you are talking to him, he will have a chance to find out how well you express yourself, and if you would make a good interviewee.

If you get an opportunity to be interviewed on the radio don't be afraid of the actual interview situation. You will be in a glass booth with the interviewer and he will try to put you at ease right away. He will probably talk to you beforehand to discover some good questions to ask you. He doesn't want to stump you, but rather wants to ask questions that will get you talking. And once you get into the discussion it will probably be time for a commercial break before you realize it.

In looking for publicity on TV, don't expect to get on a network show. Your best chance for publicity would be on a local cable station. Check out what is on and see what programs would be appropriate for what you have to offer. You do have a good chance with a small, local cable station because it is required to have a certain amount of local programming and that's just what you are. Remember as with newspapers, magazines and radio, if you have an interesting story to tell you will have a good chance of getting some free publicity so contact the interviewer or station manager using a similar procedure as with the radio station.

Other Opportunities

In addition to the opportunities for publicity discussed already, there are other possibilities and you will find them if you are looking out for them. Become aware of how other craftspeople are getting free publicity through displays, posters, fliers, lectures, etc.

Earlier in this series there were two articles on giving lectures (June and August, 1978). Don't overlook the fact that such lectures can be excellent publicity for you as well as giving you the opportunity to earn the lecture fee. Have fliers printed up with interesting information about you to give out at your lecture.

Displays are an excellent way to get free publicity and depending on where you live, the opportunities may be numerous. One of the best places to try to arrange a display is in your local library. The librarian usually has glass cases which she tries to fill with interesting and educational displays. Could you set up a display of your work and add to it some books on your craft from the library's collection?

Libraries are not the only public places with display cases to be filled. Museums, real estate offices, hotels, theaters and other business establishments might be willing to show your work in their glass cases. Look around for possibilities and note in your local

newspaper any announcements of local exhibits.

As part of your exhibit, you might have a mounted copy of your resumé and/or of copies of publicity you had in local newspapers. Perhaps you will be able to put up a discreet sign that tells people your name and phone number or address. If possible put small price tags on items that are for sale. One word of caution is due here, if the items you will be displaying are expensive, check on insurance. If the library, museum or business cannot cover your items speak to your own insurance agent.

For more information on the art of obtaining free publicity see my book How to Sell Your Art and Crafts: A Marketing Guide for Creative People (\$12.50), published by Scribners.

If you know any young people interested in earning money through crafts, you might purchase for them Make It and Sell It: A Young People's Guide to Marketing Crafts (\$7.95). Also available is a 60-minute cassette tape How to Get Started Selling Your Art and Crafts which I recorded for Enrichment Cassettes. It comes with an accompanying booklet and costs \$9.95. Autographed copies of each of these may be ordered from: Loretta Holz, 97 Grandview Ave., N. Plainfield, NJ 07060. Please add \$.75 postage and handling for any number of items.



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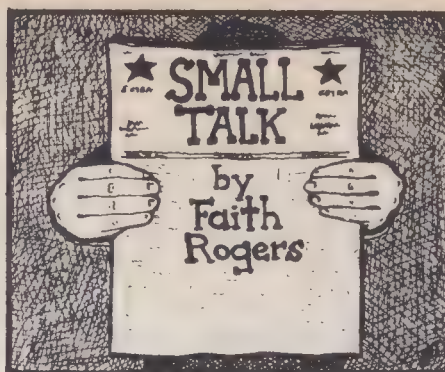
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At the Cleveland Miniaturia Soci-
ety's Fair last August, we were in-
troduced by Barbara Blaumann to
Jason and Jacqueline Getzan. This was
the first we'd heard of the talented
young couple (and we do keep an ear to
the ground—difficult to walk, but it's a
necessity). By November, when we
dropped more than a few bucks at the
Getzan's booth at the Willow Grove, Pa.
show, they had become quite well
known in the mini mundus. This May,
when they appear at the White Plains
(N.Y.) Miniature Makers' Society Show
and Sale, they'll be one of the main at-
tractions, for their delicate wares' repu-
tation will have preceded them.

Is it possible to "make it" so fast? In
miniland, it certainly is. All one needs is
a considerable amount of talent and a
few very satisfied customers. Now all
this is not to say that their training and
background were acquired in a few
short months. They had been working
with their hands for years.

Jason, before becoming interested in
miniatures, built two race cars which
were in the Indianapolis 500. Then he
worked on experimental engines for
auto companies. Precision work. The
progression then was to sculpturing in
metal, then to jewelry-making. A year
ago they decided to make a dollhouse for
their then-ten year old, Sheryl. It be-
came such a project of interest that they
found themselves working long hours,

fashioning chandeliers, kitchen uten-
sils, a Victorian music stand, a brass
bed, much more. This was not to be just
any child's house and they found enjoy-
ment in creating these unique items to-
gether.

Before long they considered selling
some of their crafts-in-miniscale and
did so through the Miniature Makers
Workshop, then in Birmingham,
Michigan (now in Royal Oak) and found
themselves designing certain classes
given there. And so the transition from
jewelry-making became a reality.
They were selling miniatures and tak-
ing orders and overwhelmed with the
success of their work and the apprecia-
tion for it. They decided to concentrate
on limited editions which they sign/date
and number. In a few months they had a
"line" of over forty items. Included were
copper kitchen cooking utensils, all tin-
ned inside, with handles of hand-forged
brass. Prices ranged from about \$6.00 to
\$20.00. A solid cherrywood knife rack
slotted to hold five knives, which they
made with cherry handles notched for
finger grips and with sharpened tem-
pered steel blades, was an accessory we
coveted. The holder was about \$10, each
knife about \$4.00. Their brass beds,
drilled and silver-soldered for strength,
buffed and polished, sold for in excess of
\$100, which went up considerably in
price when "dressed" by the talented
Judee Williamson, about whom we'll
tell you in a coming issue.



Such a handsome carrying case this is... It
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brass and hardwoods.

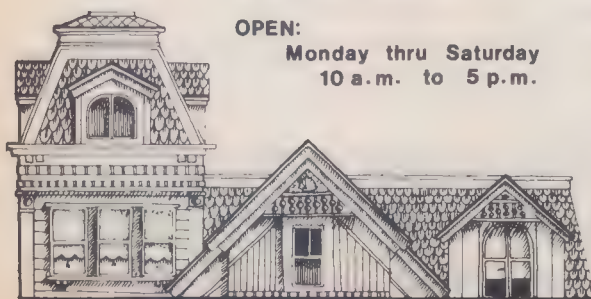
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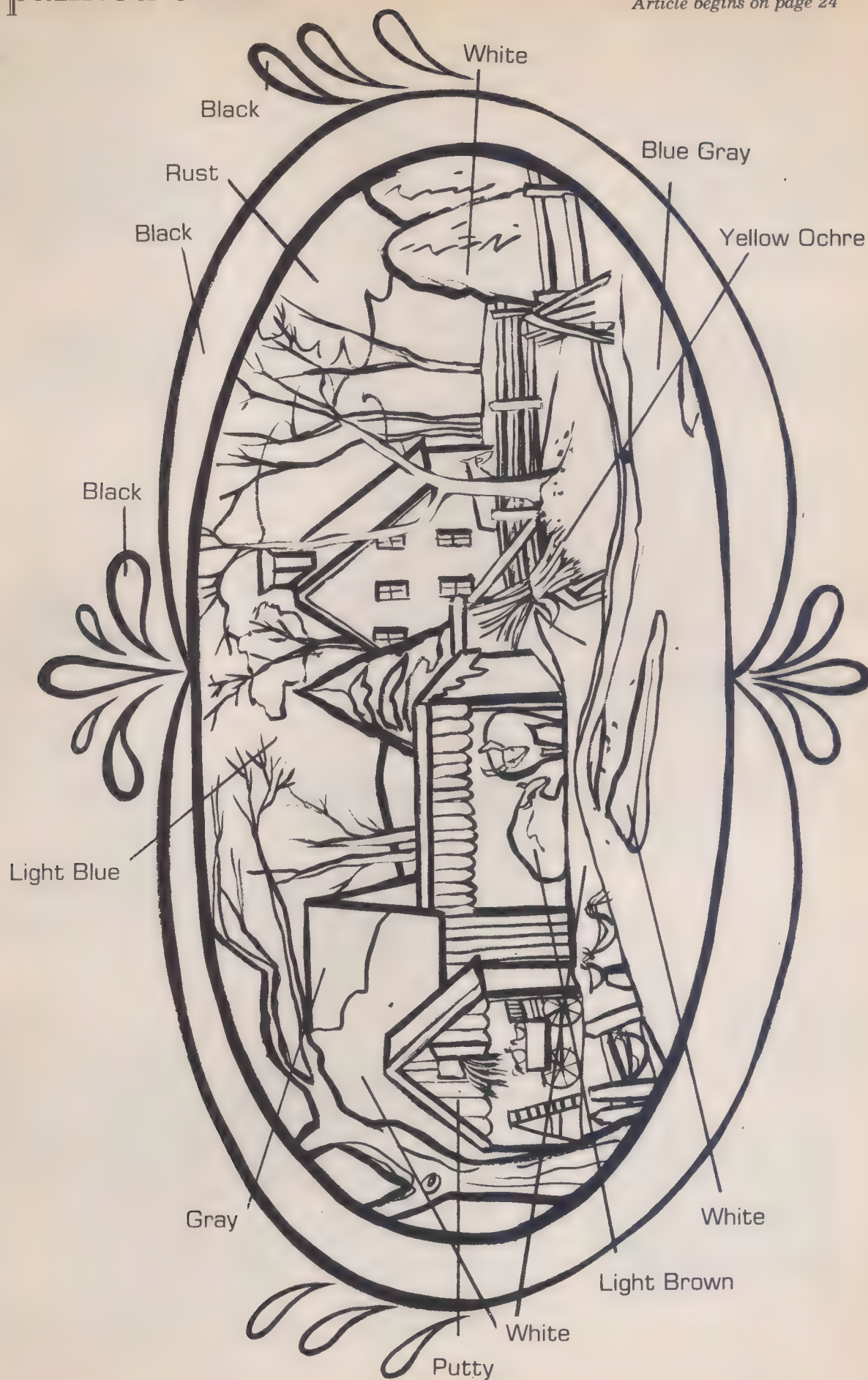
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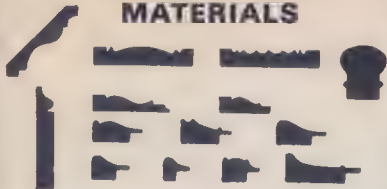
When we met the Getzans, they were
telling us about the Tiffany lamp they
were creating in a technique which we
hadn't ever heard of. It's called *plique-
a-jour*, was developed by Rene Lalique
and they felt it was the ideal way to
achieve 1" scale in lamps. It's a very
precise art, for a copper frame must be
made, with powdered enamel fused
within those confines. It is then fired in
a kiln at 1500° F. to become glass. It is
not *cloisonne*, in which the color is fused
in cells with a closed copper back.
Plique-a-jour means "light of day," indi-

Folk painted chair back

Article begins on page 24



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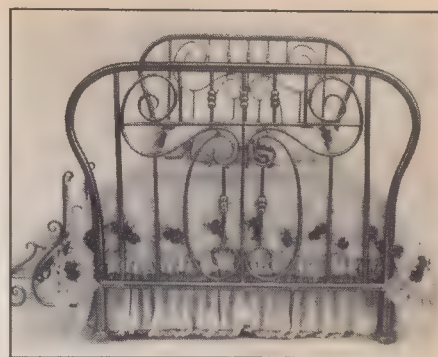
Methuen, Mass 01844

cating that the light shines through or is transmitted through the enamel, which is translucent, having no copper backing. The results are exquisite.

If you'd like to contact the artistic couple, send \$1.00 and an SASE to them for a price list and photos at 530 South State St., Ann Arbor, Mich. 48109. We welcome and admire their true-scale miniatures.

Coming Coverage

We really do answer suggestions from readers, if not by actual replies, at least by action. A letter written by someone I know only as HCA wants info on cane chairs or rattan seats. We'll tell you how in a coming issue. June Morris, we did hear your pleas. The Elaine Wonsavage mentioned in connection with a miniature room seen at Ashland (and later won a prize at Boston) is the daughter of Mell Prescott, a pioneer in good miniatures. Elaine is now specializing in mini rooms and will be showing examples of her work sometime soon. Ms. Morris wonders who Ken Ewer is; mentioned by another publication because of his tinware. Most of us know Ken because of his former calling, that of pewterer—in fact, as founder of Colonial Craftsman pewter, now owned by Stieff. Mr. Ewer is now making some excellent tin chandeliers, available from selected shops.



The envy of many a mini maiden, this brass bed designed and built by the Getzans



This ornate lamp is electrified and contains 135 pieces of glass.

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And—Mrs. Quehl—and others who have wondered—Gloria Pack of The Ark Miniatures is located at 4375 Capitola Rd., Capitola, CA 95010 (send SASE) and is known for Ark dishes and dollhouse plans. Some people lost her when she moved. The firm called Mini Graphics about which you inquired makes coordinated wallpaper, fabric and floor covering (exceptional) and is at 1331 Stonemill Ct., Cincinnati, OH 45215. Ask your local dealer for their products or write direct for information. (SASE) Oh—for Eleanor Santin, this note—the lovely bed pictured in the Winter '78 Miniature Magazine on which Lillian Gaines' "Delight" coverlet is shown is available from Miniature Mart. Mrs. Gaines' daughter and son-in-law, Ellen and John Blauer, own this well-known mail order business. Their catalog is \$3.00 and they're at 1807 Octavia St., San Francisco, CA 94109. Needlework buffs, note!

Thanks to Rachel Maines, Director of the non-profit Center for the History of American Needlework, Post Office Box 8162, Pittsburgh, PA 15217 for her recent letter. Those interested in miniature needlework may send 15¢ and a self-addressed, stamped long envelope to the above address for a one-page bibliography of articles and books on this subject. Membership in the Center is \$10 a year.

News & Reviews

This past winter saw miniatures blooming at two important trade shows: the HIA Show in St. Louis and the National Miniatures Show (part of the International Toy Fair) at the Coliseum in New York City. Any doubts as to the viability of the miniatures hobby must have surely been dispelled by a visit to either or both of these shows. We attended both, and came home with a sense of excitement and confidence about the future of miniatures.

The most noticeable difference between these and previous trade shows so far as miniatures are concerned was the



A jukebox that really plays adds sound to the miniature world. From Yum Yums.



A stone front Colonial dollhouse comes assembled or prefabricated from Timberbrook Wood Products.

CREATIVE CRAFTS

great increase in the number of dollhouses offered. While we didn't take an actual count, we could see that there was definitely a larger proportion of dollhouses to furniture than in the past. This would seem to us to indicate that manufacturers, at least, believe that hobbyists are going into miniatures in a big way. No matter how you look at it, a dollhouse, even an inexpensive one, represents a commitment in terms of involvement.

The dollhouses shown ranged in price from around \$40 all the way up to a fabulous beauty costing \$4,800 shown by Carlson's Miniatures. In between were all kinds of finished houses, kits, components and plans. We do believe that we can safely say that whatever your budget and ambition, there's a dollhouse for you.

If you already have a dollhouse, or are into another kind of miniaturizing, the shows displayed many interesting items for you, as well. The manufactured furniture offered gets increasingly better in quality, while prices seem to be holding fairly well. There is also a great deal more variety in accessories—so much, in fact, that we were left wondering whether there is anything more to be done in miniature. There is, of course. The world of miniatures is as diverse as the "big" world itself. And just as in the full-size world, new vistas are continually opening up—as, for instance, with a juke box that really plays, bringing sound and movement into a formerly static and silent world.



These two charming chairs and marble-topped table were displayed by Collector Miniatures at the HIA show, St. Louis.



Show stealer furniture were these incredible inlaid pieces by Traile Mini-Replicas Ltd. of England.

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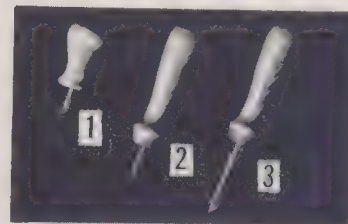
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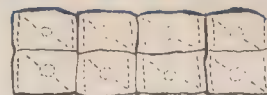
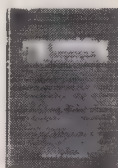


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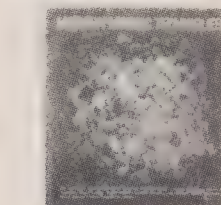


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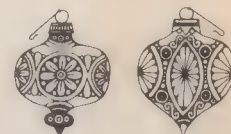


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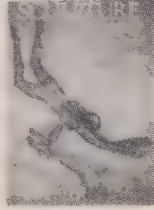
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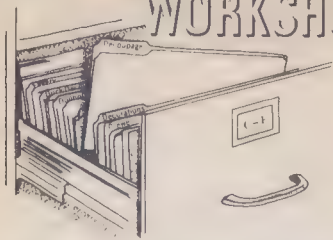
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BACKROOM WORKSHOP



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Rear dome

A.Y.R.: I make miniature scenes and have been searching for a more elegant way to display them than clear plastic domes allow. Tried making tiny shadow boxes of wood but can't seem to build those neatly enough. Have you any ideas?

ANSWER: You are perhaps using trim stock from your local lumber yard where basswood strips sold for building miniatures might be more suitable. But Alice Ayers, the owner of Salem Frames, gave us an answer we think you'll like even better — and it's a lot less work. Their "O" boy frame has a 2 1/4" I.D. which takes a trimmed-off L'eggs container. You can trim them easily with an X-acto knife. The frame comes with a special non-glare lens, designed for optimal display of miniature needleworks. However its blur-the-background qualities will work to your advantage. With the dome projecting behind the frame, what is close to the front is seen clearly. What is in the background becomes blurred lending an illusion of depth (perspective almost) to your mini-scene. Suggest you SASE to Salem Frames, 3507 Kingston Road, Winston-Salem, N.C. 27106 for their information sheet. While their line originally concentrated on items for displaying needlework, it includes a number of items adaptable to other crafts too.

Long lost loom

M.U.: Your weaving series has brought back memories of arts and crafts sessions at summer camp many, many years ago. We did some kind of primitive weaving on a collection of sticks with cord tied to a tree at one end and onto our belt at the other. For the life of me, I cannot think how the sticks were arranged. Is there a book that would take this type of weaving further?

ANSWER: There sure is a book that exploits and explores backstrap weaving creatively. It's *Backstrap Weaving* by Barbara Taber and Marilyn Anderson (Watson-Guptill Publications,

1975). A glance at the simple looms used to demonstrate the process as photographed for this work will renew your memories. Taber and Anderson show you how to cut and shape natural twigs and branches to create such a loom, explaining how to make a string heddle rod. We showed a backstrap with rigid heddle in Part III. What you describe would work the same way. The book mentioned above goes much farther than our introductory articles could in showing you how to use the loom productively.

Supplier search

W.H.: I am interested in opening a craft shop of my own and am looking for suppliers at bulk rate. I'd very much appreciate any help you could give me.

ANSWER: You've evidently missed our previous answers to this sort of inquiry. We're a consumer publication and do not keep track of wholesalers. I hope you've been reading the series (or the book) by Loretta Holtz on making money with crafts. She's covered the

various facets of opening a shop more thoroughly than we can in an answer here. Suggest you might start reading *Profitable Craft Merchandising* (a trade publication for the retailer) and investigate the Hobby Industry of America, 319 East 54th St., Elmwood Park, NJ 07407. This trade organization serves the industry from manufacturer to wholesaler to retailer and includes publishers and manufacturer's reps.

Book source

T.G.: In the series on weaving you mentioned Loom Construction by Jeri Hjert and Paul VonRosenstiel. Who published this and where can I buy a copy?

ANSWER: *Loom Construction* is published by Van Nostrand Reinhold Company and is up to their usual standard of excellence in books for the crafts person. Your bookseller could order it for you or you can write direct to Litton Educational Publishing, Inc., 7625 Empire Drive, Florence, KY 41042. The retail price paperback is \$7.95 plus postage and handling.



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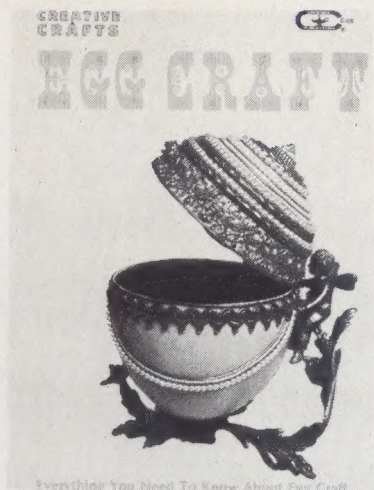
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